

Éclaircissement

A Model for Educators in
Instructing Adult Learners

And the Chaff Will be Burned:
The Retributive Suffering of
Evil in Christopher Marlowe

Establishing Connections Between
State Associations and SCA

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A Burkean Analysis of
Hubert H. Humphrey's Political Career

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Academic Theater Productions

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Rhetorical Curse or Blessing?:
Minnesota \$\$ Million Endorses
a Female Candidate

Docudrama of a White Supremacist:
Gordon Kahl

COMMUNICATION AND THEATER ASSOCIATION OF MINNESOTA JOURNAL

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OF MINNESOTA JOURNAL

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EDITOR'S INTRODUCTION

In spite of some initial slowness in receiving submissions (I'm attributing this to the cold weather of January and February), this year's selection of articles is healthy and interesting. There are two new features: a book review section, and the inclusion of the Top Undergraduate Student Paper from last year's CTAM convention. I hope you enjoy these, as well as the other fine research articles and essays on teaching.

There are a number of people I would like to thank for their efforts this year. My first thanks goes to Erin Lawrence, my editorial assistant and a junior at Concordia, and to Donna Podratz, our departmental secretary. Erin and Donna were responsible for much of the word processing and correspondence for this year's journal. Second, I would like to thank an excellent team of Associate Editors who took time out during the busiest part of the year to read and rate several waves of journal submissions. They are: Bryant Alexander, Stephen Collie, Verna Corgan, JoAnn Holonbek, David Lapakko, Debra Petersen and Pat Quade. Third, thanks goes to my colleagues at Concordia for their support and help, especially Cynthia Carver, Larry Schnoor and Hank Tkachuk. Fourth, thanks to the folks at Prairie Web Press, especially Dennis Ringdahl for his cheerful help and creative ideas. Fifth, my appreciation goes to the CTAM Officers, led by Judy Litterst, for their strong interest in and active support of this journal. Thanks also to the previous editor, Jerry Pepper, for his work on the journal and for his advice during the year. Finally, thanks to my wife, Mary, for her help with final proofing, and for her love and support. This issue is dedicated to our children: Anna Kathleen (Age 4) and Sarah Michelle (born April 29, 1994 in the midst of journal creation). If there is anyone I have forgotten to acknowledge, please forgive me. I have definitely learned one thing this year: no publication is the work of an individual. Many thanks to all!

P.S. I will leave it to readers to dig out their French-English dictionaries for the translation of Jim Graupner's title. I had to!

CTAM JOURNAL MISSION STATEMENT

[The mission statement was written by Jerry Pepper and adopted by the CTAM Board of Governors last year.]

The Communication and Theater Association of Minnesota Journal (CTAMJ) is the scholarly journal of the Communication and Theater Association of Minnesota. It is also an outlet for innovative teaching methods as well as issues of discipline-related importance. All theoretical and methodological approaches are welcome. The CTAMJ encourages contributions from scholars and practi-

tioners who comprise all segments of the journal's readership, including K-12 educators, graduate school, community college, college and university groups. The journal welcomes theoretical and applied articles and teaching suggestions from both the theater and communication disciplines. All general articles will be blindly reviewed by capable scholars in the appropriate field.

No work will be accepted or rejected purely on the basis of its methodology and/or subject and/or the geographic location of the author(s) and/or the work affiliation (secondary/college level, department, etc.) of the author(s). Author sex, race, ethnic background, etc., are never considered in making editorial judgments. The demands of the disciplines of Speech Communication and Theater are key factors in the editorial judgments made. But, when making editorial decisions, all attempts are made to balance these demands with the needs and interest of the journal's readers.

The journal is guided by three key principles:

- * TO PROVIDE AN OUTLET FOR THE EXPRESSION OF DIVERSE IDEAS.
- * TO PUBLISH HIGH QUALITY SCHOLARSHIP IN THE DISCIPLINES OF SPEECH COMMUNICATION AND THEATER
- * TO MEET THE JOURNAL-RELATED NEEDS OF CTAM AND ITS MEMBERS

EDITORIAL POLICY

The Call for Manuscripts goes out in the fall of the year and the deadline for submissions is in February of the following year. Details of how to submit are given in the Call which is sent to all members, departments and announced in SPECTRA. Book review ideas should be queried with the editor in advance of the submission date. All articles are read anonymously by two Associate Editors. All author identification markings are removed from the articles, and no editor reads the work of a colleague. Associate Editors may submit articles to the journal, but their work must go through the process of blind review, just as any other submitter. The Journal Editor facilitates the process and makes final decisions based on the Associate Editors' recommendations and comments. If there are any questions about the process, please direct them to the Journal Editor.

Éclaircissement

Jim Graupner, Stillwater High School

"I'm workin' so hard, but I ain't gettin' nowhere," were sentiments of the rock 'n roll singer, B. B. King, and a recent cartoonist employed the light-at-the-end-of-the-tunnel allusion to suggest that the light is not the bright future of greater freedom, but the ominous headlamp of an on-coming train.

So, how can we marshall our energies toward a more productive, fulfilling and healthful future in the communicative arts profession? One way out of the confusion might be to concentrate on the essentials.

First Essential: Strive for Healthfulness

One would be hard pressed to find more selfless, giving, committed, hard-working professionals than communication teachers and coaches. Our *raison d'être* is nurturing in students the values, knowledge and skills inherent in the communicative arts with a profound sense of service, self expression and validation.

The success of these deeply intense and highly charged relationships among teachers and students is directly related to the healthfulness of the individuals and the quality of the motives and outcomes involved. The first essential, then, is a reassessment of ourselves by reflecting on whether we are happy, whether we defer life-fulfilling experiences, whether we engage in ethical or compromising behavior, whether we maintain good physical health, whether we feel indispensable, and whether the striving for perfection and validation pervades our lives.

Second Essential: Clarify the Mission

Of all the outcomes entangled in our approach to teaching communications, the focus must be in the emergence of the person, what psychologists refer to as *self-actualization*. The communicative arts are both profoundly personal and fundamentally social.

The second essential calls us to help students achieve significant self-hood. The personal and social agenda of our students is too important to let the orthodoxy of style replace the substance of speech. Resolution of issues of community, race, abuse, socio-economic disparity, crime, family, sexuality, justice, disil-

lusion, powerlessness and all the humbuggeries of life require the understanding, articulation, vision, leadership and action that the communicative arts engender.

Third Essential: Think/Act Strategically

School districts are increasingly seized with the omnipresent issue of continuance of public support for competitive co-curriculars. Under the mantua of strategic planning, districts may, while retaining auspice, devolve from total financing of activities and ultimately transfer much of the funding and administrative role to community education organizations.

Without question, co-curriculars are indispensable for developing a wide range of communicative skills, knowledge, performance opportunities, meaningful use of increasingly unsupervised free time and positive social interaction. Communication activities are unique in that they are rooted in the classroom, they serve to integrate the disparate curricular strains, they are performance-oriented, and they promote inclusivity.

It is important to develop clear strategies to promote the activities where they do not exist, to revitalize activities where they are waning, and to maintain and improve the quality of activities where they currently exist. Whether forming community partnerships, advocating before the state legislature, or working through local communities to ensure that local school districts recognize the value of the activities, state organizations exist to provide leadership and support in these endeavors.

Fourth Essential: Understand the New Participatory Media

Despite the telecommunications ballyhoo, promises of revolutionary transformations in communications haven't always materialized. Television, fax machines, laptop personal computers, voice mail, e-mail, satellite transmission of foreign programming and cellular telephones have their communication downsides as well as compelling benefits.

The current wave of fiber optics, direct broadcast satellites, and video-enhanced integrated computer networks may offer the oral communication and performance world some very practical options (with a bit of nudging on our part). Getting past shop-at-home television and home access to the Library of Congress is going to mean taking an active role in setting the national telecommunications agenda.

Far-reaching questions arise about the nature of the communications system: will educational opportunities be expanded; will social and community disinte-

gration be ameliorated; will enhanced opportunities in the world of work be realized; will the infrastructure reflect the spirit of universality; will noncommercial educational, arts and public affairs programming serve the democratic and social needs of our country?

The answers to these questions could well be shaped by the practical, creative, interactive models that schools and colleges develop, including: interactive workshops and clinics, interschool competition that reaches out to remote areas and to schools with few participants, mentor conferencing with new programs, K-12 access to college productions, network dialogues among students, interactive access to human resources around the world, conflict-resolution simulations, inter-collegiate networking, you-are-there telepresence experiences which utilize primary interactive networks (PIN) that connect students with discovery projects, electronic town meetings and more.

Fifth Essential: Embrace the Community

Recently, during the American Council on Education's annual conference, President Clinton said the American imagination must be gripped by the need for new links between learning and jobs. The world of academe, especially the arts, hasn't traditionally focused on the realities of the changing economy. "We have an opportunity," said the President, "to do something that Americans have resisted for too long--which is to merge, instead of keep divided, our notion of vocational education and academic education."

Interestingly, despite the obvious advantages forensic and theater students enjoy in the workplace from their training, relatively little attention is given to this relationship in the secondary and post-secondary setting. Few business and professional leaders are asked to articulate the values of communicative skills in the workplace, the importance of establishing requirements in the curriculum or the wide range of career opportunities.

The Los Angeles riots shockingly brought to the forefront the unfulfilled promise of the Civil Rights legislation of the 1960s. Clearly, the socio-economic divisions of class are widening, not narrowing. The lack of progress in developing all of our human resources is abysmal. U.S. Attorney General Janet Reno has suggested that punitive and retributive societal sanctions will not transform the underserved in our country, nor provide the security that inexorably propels prison construction and the death penalty.

We have within our grasp the tools to continue building the *new nation*, of which Lincoln so eloquently spoke. The power of talk, indispensable in a democratic society, is the avenue through which conflicts are resolved, where our consciousness is raised, where we dramatically experience the human struggle, where we challenge the truth of another's perspective, where we examine

our values, where we feel the human spirit and where we transcend the mundane.

Finally, we need to take the show on the road. Our endeavors are far more rewarding when we include the wide spectrum of the community. Whether with parents, seniors, youngsters, community theater groups, fraternal organization, women's organizations, nursing homes, day care centers or gatherings at the State Capital Rotunda, it is a wise act of service to share the newly developed skills, knowledge and works performed.

A Model for Educators in Instructing Adult Learners

Karin-Leigh Spicer, Ronald C. Fetzer and Keena K. Cowsert
Wright State University

In the university classroom, educators are frequently encountering the returning student, one who has modified his/her educational goals to meet other needs (i.e., career, marriage, children). As educators approach the twenty-first century, a large part of the adult population will require ongoing education, not only to improve basic skills or to receive new job skill training, but also to help face a future that is more competitive than ever before (Berryman-Fink 1982, 349; Best & Eberhard 1990). Because of this ongoing educational process, educators will be developing and teaching more courses for adult learners (Spear & Mocker 1989, 641; Wolvin 1984, 267).

A survey conducted by the Higher Education Research Institute (1991), found that ninety-eight percent of college educators believed being a successful teacher was an important professional goal. In the college environment, student learning is influenced by overall policies and climate, departmental and course requirements, and the nature of the subject matter to learn (Smith 1988, 1990). Successful teaching means addressing the needs of students by selecting teaching methods that promote learning in the classroom.

Trainers, like college educators, consider the needs of adult trainees. In the business environment, employee learning is influenced by corporate policies, procedures, and incentives (Smith 1988, 1990). Successful training means addressing the needs of trainees by selecting instructional methods that promote learning in training environments.

As both college educators and organizational trainers we believe college classroom teaching would benefit from the adult learning approach professional trainers have incorporated into their instructional methods. As adult learners, college students and employees are both life-long learners; it is the college educator's and professional trainer's responsibility to facilitate this life-long learning process. Best and Eberhard (1990) believe, "Education needs to transform itself from a strictly youth-oriented institution to one that also serves the needs of growing number of adults" (23). If we as educators, and ultimately members of society, are to prosper, learning must be viewed as a continuous life-long process.

The Purpose of this Paper

The purpose of our paper is to introduce a model of adult instruction combining the most common elements researchers attribute to adult learning. Each element is examined, supported and discussed for its inclusion into the model. Application of this model is then demonstrated. It is our intent that this model can be used by both educators and professional trainers to develop strategies for instructing and developing the adult learner.

Defining the Adult Learner

Who is the adult learner? Chronological age is insufficient as a means to describe or categorize the adult learner. Researchers have defined adulthood by biological, social, psychological and existential age (Troll 1976). They have also used functional measures of age such as biological, behavioral, subjective, interpersonal and social to define an adult (Kastenbaum 1985). We believe defining the adult learner requires a multidisciplinary approach.

The adult learner can be defined as one who is upgrading or learning new skills. S/he may be just starting a career or choosing a new one and looks to practice the skills in the actual work environment once the classroom instruction is complete (Knowles 1980, 1984a, 1984).

Based on experience as both an adult learner and teacher of adults, Lindeman believes adults are not just grown-up children (1926). They learn best when they are actively involved in determining what, how and when they learn. Adults learn more if they are given the opportunity to integrate new information into their frames of reference and when they can see how new information and ideas can be used. The problem with learning, according to Knowles (1984), is that adults are taught in the same manner as children. Although adults may or may not differ from preadults in respect to the basic cognitive processes of learning, the context of adult education differs substantially from the context of preadults (Merriam & Cunningham 1989). Zemke and Zemke (1981) believe adults want their learning to be problem-centered, personalized and focused on their need for self-direction and personal responsibility.

Finally, Boucouvalas and Krupp (1989) discuss change and its importance in defining adult development and learning. "Whether one deliberately or incidentally changes awareness, perception, behavior, or ways of knowing, learning entails both acquiring the new and letting go of the old" (184). Development leads to changes in the nature, modes, interest and content of learning; and learning often leads to further development. Adult learners do not develop in vacuums. Learning and change are processes that are a part of each other. According to Prichard and Beckard (1992, 14), the learning process involves

letting go of one's currently held beliefs, knowledge, or attitudes, absorbing the new and setting oneself in a new position. The change process, they contend, similarly involves a present or current position, a transitional position and a changed position (1992, 14). Ultimately, underpinning these processes are changes in the way adult learners think and act.

The Model

The Model for Adult Instruction and Learning (Mail Model) was developed over a period of fourteen years (see Figure 1). The model contains three areas: 1) *andragogical traits*, 2) *instructional methodology* and 3) *content design*. The first area, andragogical traits, contains eight elements focusing on what motivates adults to seek new learning experiences. The second area, instructional methodology, contains five elements focusing on helping adults maximize the classroom experience. The final area, content design, contains four elements focusing on curriculum development.

Each element has been used by the researchers to teach adults in the college classroom as well as the training field (i.e. training individual departments of organizations in business and industry). Whatever design and instructional strategies are used within adult learning environments, both educator and professional trainers must take into account that adults perceive change as integrated within their ability to learn. This complex process should not be confused with pedagogy, but must be addressed from its own unique perspective by both educator and professional trainer. Our model reflects this perspective.

Andragogical Traits

Element One: Adults Are Self-Directed. Knowles (1980, 1984, 1987) believes this is a critical dimension in adult education. Learning expands as adults learn how to learn (Smith 1982, 1988, 1990). According to Carnevale, Gainer and Meltzer (1988), "Knowing how to learn is the most basic of all skills because it is the key that unlocks future success" (8). When the adult learner acquires this ability s/he can achieve competency in other skills. The desire to control pace and start/stop time strongly affects the self-directed preference. Knox (1986, 55) believes this factor is critical for personal learning, especially the new employee on the job who wants to get ahead, but realizes his/her limitations in the current situation. Often the supervisor can be helpful in getting the new employee started in the right direction, and then encourage the employee to develop on his/her own (Knox 1986, 59). Finally, adult learners want to be involved in the diagnosis of their own learning needs (Feuer & Gerber 1988, p.32). This ownership

provides personal meaning and empowers the adult learner to adjust to any change factors attached to the new learning. Additionally, knowing how to learn is of importance to the adult learner. This basic skill, learning how to learn, was clearly identified in the 1988 research of the American Society of Training and Development (ASTD) as one of the eleven basic skills employers believed necessary for their employees' continued development (Carnevale, Gainer & Meltzer, 1988). Certainly the more adults know about how to learn the more self-directed they become.

Element Two: Adults Prefer Individualized Experiences. Adult learners are a highly diversified group of individuals with widely differing preferences, needs, backgrounds and skills. According to Knox (1986), "Effective teaching depends on being responsive to the learners in the program, not to adults in general" (38). Knowing adult learning styles gives educators/trainers the ability to provide varied learning activities that enable adult learners to select preferred methods and broaden the ways in which they learn effectively (Brookfield 1986, 1987; Gerber 1987; Knowles 1987; Knox 1988). The individualized experiences allow learners to transition from a current situation into a changed state by using their own experience to maintain a comfort level.

Element Three: Adults Prefer Real World Learning Experiences. Adults bring a great deal of life experiences into the classroom (Zemke & Zemke 1981, 115). They are life-centered. Most want to know how training will relate to their own activities and how it will fit into their long-term career objectives (Newstrom & Lengnick-Hall 1991, 44). Adults want to be able to see how the training they are receiving fits into their everyday work routines. Training needs to be practical and useful with experiences that match "real world" (i.e., work) conditions allowing for change to be a part of the learning process (Knowles 1980, 1984; Knox 1988).

Element Four: Adults Prefer Learning Related to Current Problems. Adults seek out learning experiences in order to cope with present problems (Zemke & Zemke 1981, 115). Marriage, divorce, a new job, a promotion or being fired are common events that propel adults towards learning. Adults want problems solved quickly, easily and in the best way possible. When learning corrects problems adults are more willing to learn because they recognize the positive effects the change process has had on the experience (Knowles 1980, 1984a; Knox 1986, 1988).

Element Five: Adults Wish to Preserve Personal Dignity. Adults are capable of learning and should be treated with dignity and respect. Learning needs to reinforce the self-concept of adults since many re-entering the educational system lack self-confidence (Berryman-Fink 1982, 351; Brookfield 1986). A supportive climate with feedback to encourage provisional efforts to change and take risks is vital. Adults tend to take their errors personally and are more likely to let them affect their self-esteem (Zemke & Zemke 1981, 115). Ridicule,

intentional or not, can make adults feel embarrassed, shamed and dejected (Torrence 1993, 56). Preserving dignity is rarely about who is right or wrong. It is the acknowledgement and appreciation of differences (Knowles 1984, 1984a; Knox 1986, 1988). The changes in self-esteem are usually small and gradual as they happen within the learning process, while preserving personal dignity. These changes can come from something as simple as positive feedback from their peers and/or environment to reinforce the value of new learning.

Element Six: Adults Wish to Interact with Instructor. Participation is implicit to the very nature of adult education. According to Courtney (1989), "Adult Education is an intervention into the ordinary business of life, an intervention whose immediate goal is change of knowledge or competence" (15). Adults want to be involved in the learning process. They will ask questions and want examples and illustrations from the instructor. Instructors need to demonstrate their ability to listen and assimilate adult learners' comments into the learning process (Knowles 1980, 1984; Knox 1986, 1988).

Element Seven: Adults Prefer Physical/Psychological Comforts. Various physical and psychological factors can affect the ways in which adults learn; thus, climate setting is probably the most widely adopted element in the andragogical model (Knowles 1984). Physical factors such as the size of a video screen or the noise level in a computer lab could impact adult learning. Educational facilities influence learning (Finkel 1980, 1984). Facility design can increase active participation and reduce fatigue and distraction. Zemke & Zemke report that long lectures, periods of interminable sitting and the absence of practice opportunities are high on adults irritation scale (1981, 116).

Psychological factors such as learning objectives and agendas can create confusion and undermine instructor credibility and adult learning (Torrence 1993, 58). Taylor believes instructors need to develop programs that satisfy security or physiological needs (1982). When these types of needs are met, psychological factors do not become barriers to the learning process.

Element Eight: Adult Learning is Influenced by Timing of Experience. When new material fits adults' current needs they are more willing to learn. Adults will engage in any learning that promises to help them cope with actual life-changing events (Zemke & Zemke 1981, 115). Adult learners need to remain current in the wake of rapid change and increasing knowledge (Merriam & Cunningham 1989). As social values, attitudes and beliefs change, so do social expectations of how adults should act and/or react. New learning keeps adults current.

Instructional Methodology

Element One: Adult Learners Are Impeded By Unusual Pacing. This element includes how fast the adult learner proceeds through educational activities and material. Many times fast-paced, complex or unusual learning tasks interfere with the learning of the concepts or data they are intended to teach or illustrate (Zemke & Zemke 1981, 116). Researchers agree that adult learners should proceed at their preferred pace because they learn new skills best when they set their own pace (Brookfield 1986, 1987; Knox 1988). Since the 1980s adults have been demanding that their learning take place at a time, place and pace convenient to them (Knowles 1984).

Element Two: Adults Learn Faster Moving from Known to Unknown. Adult learners need to be able to integrate new learning material into what they already know. When adult learners' current knowledge levels are related to the educational material in the form of examples, concepts, and procedures they learn faster (Knox 1986, 1988; Zemke & Zemke 1981, 116).

Element Three: Adults Prefer Immediate Use of New Learning. Adults want to be able to take new learning and use it to improve what they are presently doing. They are basically problem/task oriented (Newstrom & Lengnick-Hall 1991, 44). Direct applications and how-to information can be the primary motivation behind adults undertaking a learning project (Zemke & Zemke 1981, 116). Knox suggests relating learning activities to probable applications and to practice that learning in actual or simulated settings (1988).

Element Four: Adults Learn More When More Senses Are Affected. Adults learn more from an eclectic rather than a single theory-based approach (Zemke & Zemke 1981, 116). Humanistic techniques answer the "why" questions. Cognitivist approaches answer the "what" questions. Methods that are predominantly behavioristic show and practice the "how" questions (Kramlinger & Huberty 1990).

Element Five: Adults Can Learn From Class Peers. Adults can learn from each other as well as the instructor (Knowles 1980, 1984; Knox 1988). Adults bring a great deal of life experience into the classroom, an invaluable asset to be acknowledged, tapped and used. Adults can and do learn well from dialogue with respected peers (Newstrom & Lengnick-Hall 1991, 44; Zemke & Zemke 1981, 117).

Content Design

Element One: Adults Learn Faster When Common Values Exist. Adult learners have values. They often have family and work responsibilities that may, at times, supersede their commitment to the training (Torrence 1993, 57). When

adult learners agree and/or understand the philosophy behind the training they learn more (Brookfield 1986, 1987; Gerber 1987; Knowles 1988; Knox 1988). Zemke & Zemke believe instruction needs to be designed to accept viewpoints from people in different life stages and with different sets of values (1981, 117).

Element Two: Adults Learn Quickly When Sharing Common Experiences.

Adults learn more quickly when they share experiences and can see the commonality between those shared experiences. Nemeth and Hiebert suggest taking advantage of learner experiences (1993, 20). Zemke and Zemke encourage drawing out adult learners' knowledge and experience (1989, 117). Suanmali believes it is important to help adults understand how to use learning resources--especially the experiences of others (1981).

Element Three: Adults Will Learn Effectively through Repetition.

Adults learn through practice. Researchers (Nemeth & Hiebert 1993, 20; Suanmali 1981) believe adults need plenty of time for practice and participation. Knox suggests that active learning methods can be best ensured when multiple practices are allowed in simulated settings (1988). Through repetition, adults learn to feel comfortable with new material and its application in their day to day experiences.

Element Four: Adults Need to Understand How Things Work.

Adults want to understand how new information actually works. Is it practical? Is it realistic? An idea needs to be anchored (Knox 1988; Zemke & Zemke 1981, 116). Nemeth and Hiebert suggest demonstrating how course material will help adults successfully solve a current problem (1991, 20).

Applying the Model For Adult Instruction and Learning

We have taken four teaching applications and applied them to each of the Mail Model's eighteen elements (see Figure 2). The four applications are: 1) Communication Strategies, 2) Delivery Methods, 3) Experiential Activities and 4) Evaluation Methods. These applications can be used by the educator/trainer in developing his/her course material. The first application suggests strategies for discussing material with adult learners. Communication should be two-way, mutually respectful, with feelings expressed, and supportive (Dailey 1984, 66). The second application suggests ways to deliver material to present to adults. The third application suggests activities adults can utilize for gaining practice with new material. The final application gives examples of evaluating what adults have learned. Evaluation should be criterion-based, objective and subjective, with jointly chosen standards by students, peers, and instructors (Dailey 1984, 66).

Conclusions

Knowles believes setting the climate for adult learning is important (Feuer & Geber 1988, 32). To develop a climate, educators must first examine the educational needs of adults. We believe the Mail Model can be a useful tool in this process whether in an academic or training setting. In future research, we would like to see other educators and professional trainers use the Mail Model and its applications to test its usefulness in their instruction of adult learners. The 1990s has been dubbed the "era of the adult" and the United States is confronting a growing "skill gap," (Best & Eberhard 1990; Carnevale, Gainer & Meltzer 1988). The demands of work are increasing as we move to a global economy, yet there are serious skill deficiencies among large portions of our population. For educators to meet this need successfully, examination of teaching strategies is critical.

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Figure 1
"Mail" Model for Adult Instruction and Learning

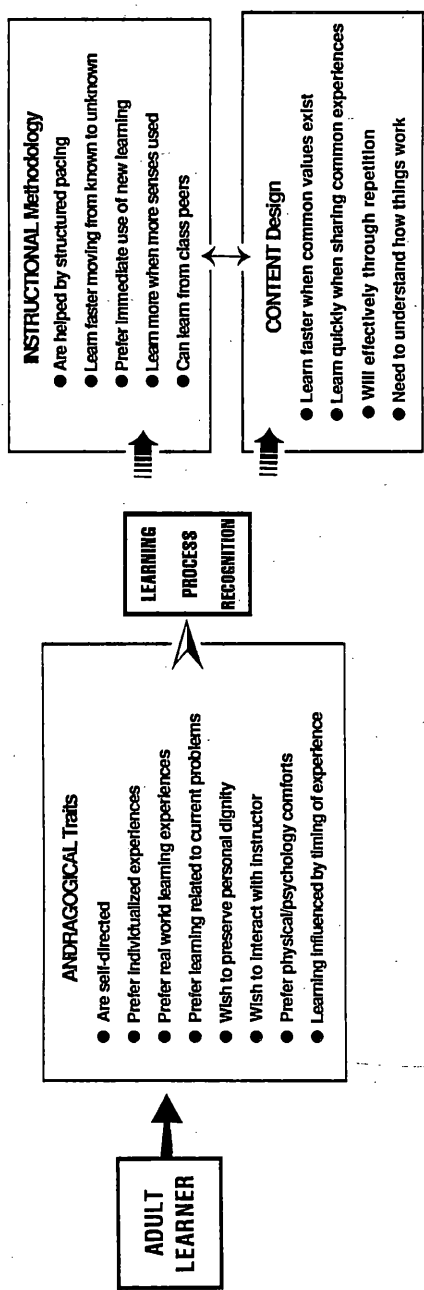


Figure 2
Applying the "Mail" Model

	Communication Strategy	Delivery Method	Experiential Activities	Evaluation Method
Andragogical Traits				
● Are self-directed	Enjoy silence to reflect	Hands-on projects	Design usable job aids	Self-analysis essays
● Prefer individualized experiences	Seek 1 on 1 dialogue	Do assignments by self	Apply / test assignment	Verbal questions
● Prefer real world learning experiences	Interactive information sharing	Interactive Lecture	Examples from students	analyze case study
● Prefer learning related to current problems	Informal opinion sharing	small group discussion	Fish bowl small groups	peers evaluate peers
● Wish to preserve personal dignity	Frequent personal feedback	Instructor Role model	Use video to demonstrate	student chart feedback
● Wish to interact with instructor	Informal exchange of ideas	seminar dialogue	Student collect examples	class create criteria
● Prefer physical/psychology comforts	Emphasize nonverbals	Team building	group projects	groups assess quality
● Learning influenced by timing of experience	written journals	Use a personal schedule	express feeling/values	self-assessed
Instructional Methodology				
● Are helped by structured pacing	Use of reflection time	Build into course design	peer male idea sharing	Peer coaching
● Learn faster moving from known to unknown	Pre-course need assessment	Enrollment Survey	Tab group results	Share findings with group
● Prefer immediate use of new learning	Interviewing	Phone / Face to face	Relate to job/career need	critical thinking essay
● Learn more when more senses used	Computer / video	self-directed unit	CD ROM library search	achieve set of criteria
● Can learn from class peers	Observation of/other learn	Critique peer skills	Record observations	Written critique forms
Content Design				
● Learn faster when common values exist	Focus group	video program	critical analysis	identify common values
● learn quickly when sharing common experiences	Listening groups	experiential learning	role play as a jury	analyze decision made
● Will learn effectively through repetition	Demonstration	train job task	Repeat steps of task	mastery task completion
● Need to understand how things work	Delphi method	activate parts of process	sequence process	analyze completed process

And the Chaff Will Be Burned:
The Retributive Suffering of Evil in Christopher Marlowe

Scott Eklund, St. Olaf College

"I, John Faustus of Wittenberg, doctor, by these presents, do give both body and soul to Lucifer, Prince of the East, and his minister Mephistophilis" (II.i.107-109). These words, written and signed in blood, indicate that Christopher Marlowe's Faustus has deliberately chosen and completed the ultimate transgression: refusal of God's grace. That Faustus has completed the refusal suggests Faustus' iniquity is not a self-contained event, but an action capping a series of decisions and actions that lead to retribution and suffering.

Marlowe's Faustus, Tamburlaine and Edward II are essentially no different than the souls Augustine addresses in The Problem of Free Choice. Augustine writes, "Since no one is above the laws of the almighty Creator, the soul is bound to pay back what is due" (186). For each protagonist, then, as for each soul, there is a type of final payment that involves affliction of the self: Faustus' mangled limbs are strewn throughout his study,¹ Tamburlaine dies with "a world of ground [lying] westward from the midst of Cancer's line" still unconquered² and Edward II is murdered. The restitution Marlowe's protagonists are ultimately forced to make is a direct reflection not only upon their augmenting sins, but on the higher law of retribution that governs them as well.

This gradational nature of transgressions against God, or sin, is demonstrative of the Marlovian character's responsibility in his or her own suffering. This downward path to blasphemy and defilement, to final suffering, finds theological expression in the writings of Saint Thomas Aquinas and Saint Augustine. By looking primarily at three of Marlowe's plays--Doctor Faustus, Tamburlaine (Parts I and II) and Edward II--under the coverslip of Thomistic and Augustinian formulae for the enactment of sin and its resulting punishment--a direct relationship between suffering and evil becomes apparent in the fates of Marlowe's central characters.

The justification for using a medieval theological model to explain this relationship is found in Christopher Marlowe's Cambridge education, and the religious orientation of both English universities (Oxford and Cambridge) at the time. Marlowe attended Corpus Christi College, Cambridge, and was accredited a divinity scholarship from the second quarter of 1580-1581 to the second quarter of 1586-87 (G. C. Moore 173). In 1587, the same year Marlowe took his M.A. degree, Tamburlaine was staged in a London playhouse (Moore 177). Although the proximity of the M.A. and Tamburlaine suggests Marlowe could not have carried out his ministerial orders, the same proximity reinforces that

Marlowe's conception of the relationship between suffering and evil would be molded by his theological training.

Mark Curtis records in Oxford and Cambridge in Transition: 1558-1642 that only divinity of the three higher faculties (divinity, medicine, and law) enjoyed a "widespread renewal of interest and emphasis" at Cambridge from the period 1558 to 1589 (150). Curtis continues, noting that at the time Marlowe attended Cambridge, 1580-1587, its statutes [under Elizabeth] read: "A master of arts shall be a diligent daily hearer of theology and the Hebrew lecture; to which he shall devote his attention for seven years" (152). Marlowe's seven years at Cambridge would undoubtedly be aimed towards accommodating this goal. Although the writings of sixteenth-century theologians were beginning to gain acceptance, the treatises of Augustine and Aquinas were considered both authoritative and canonical; and Marlowe would have confronted them as a student of divinity.

Finally, Marlowe's university education coincides with the rise of dominant religious movements that could influence his perception of the link between suffering and evil, especially Puritanism. The Puritans' primary beliefs, as noted by Curtis--"their intense belief in the reformed doctrine of justification by faith alone, their acceptance of Calvinist theology" (189)--would undoubtedly affect Marlowe, as they had influenced the university itself. Marlowe, in his tragedies, ties evil acts to personal suffering as Puritanism had done. Marlowe emphasizes the connection between characters' self-conscious choices, their evil acts and suffering. In doing so, Marlowe also echoes medieval theology--the works of Augustine and Aquinas--which stressed how evil actions and mortal sins lead to suffering, both physical and divine.

Marlowe emulates a Thomistic- and Augustinian-based model for heaven's retributive suffering by having characters sin as Thomas Aquinas defines "sinning." In Article 7 of The Summa Theologiae, Aquinas states: "The original inclination to sin is its basis in thought. The second stage is the verbal expression which readily manifests this inclination of the mind. In the third stage, sin is a completed deed" (25: 51). Thus, thought, word and deed is the complete pattern of sin. Marlowe's Faustus not only mimics this tripartite process, he replicates it, moving from initial curiosity, to a verbal commitment to "settle his studies" (I.i.1), to signing away his soul. The same pattern of progressing sin can be seen in Marlowe's Tamburlaine and Edward II, two characters who--like Faustus--will sin in such a way that incurs divine wrath and retribution.

The final outcomes of Marlowe's characters' crimes suggest the playwright also believed in the medieval theological notion that divine retribution was particular to one's sin (Summa Theologiae 27: 41). Barabas, Marlowe's avaricious and blood-thirsty protagonist in The Jew of Malta, falls into the boiling cauldron planned for Calymath; Edward is murdered in a procedure that, according to Walter Godshalk, is "a deadly re-enactment of the homosexual act" (76); and

Faustus' soul is taken to hell as was promised in his contract with Mephistophilis. In dramatic fashion, then, both divine and poetic justice are served.

According to Saint Thomas, the completion of the deed, depending on the nature of the sin--whether the sin is venial or mortal--incurs temporal or eternal punishment (27: 41). Two questions arise: how does Saint Thomas distinguish or differentiate between the two "natures of sin" and does Marlowe follow a strict Thomistic model? Saint Thomas analogically addresses the first question. In his analogy, reparable blindness represents venial sin and irreparable blindness represents mortal sin:

[I]f the source of sight is destroyed, vision cannot be restored, except by the power of God; but if the source of sight remaining intact, some impairment to vision occurs, it may be remedied by nature or by art (Summa Theologiae 27: 21).

Marlowe utilizes the first instance, where the "source of sight" or divine good is destroyed and neither "vision" nor divine good can be restored, almost entirely. Faustus dooms himself to eternal damnation by not returning to God and is carried off to Satan³, Lightborn is immediately stabbed after disembowelling Edward II, and Tamburlaine is cut down by a simple malady. All suffer "irreparable blindness," or "mortal sin," and receive eternal damnation.

Characters who do not immediately "act the part of the villain," to quote Shakespeare's Richard III, are coerced into transgressing in such a way that will permanently disfigure and harm themselves. In order for Faustus to become a "sound magician" and a "demigod," occupations that will earn him a place in hell and deformity in the eyes of God, he must first be convinced to proceed in this ignominious direction by Valdes and Cornelius: two characters who presumably started out scholars, like Faustus, only to become disciples of the devil and simultaneously outcasts from heaven's saving touch. In a second example, Isabella, the supposedly devoted Queen to Edward II, attends equally upon Mortimer; and when Edward II's body is found, violated and exhumed, Isabella is condemned to the Tower for plotting and participating in her beloved monarch's death.

In Marlowe's world, the only characters who remain pure and untainted are those who are simply victims, such as the Damascan virgins massacred on Tamburlaine's order in Tamburlaine, (Part I), or characters who communicate--through diction or action--what is morally right at the play's end, such as Prince Edward in Edward II and the old man in Doctor Faustus. Their suffering, as the devil attests in Faustus, will be limited to bodily anguish (V.i.88). The more destructive suffering--which is based in the soul and is the type Marlowe dramatizes--overcomes Faustus, Edward II, and Tamburlaine.

In underscoring punishments associated with mortal or irreparable sin, Christopher Marlowe adapts elements from an Augustinian model. When justice occurs in Marlowe, it is primarily retributive. Retribution comes in the form of

suffering, as it did for mortal sin in the Thomistic model. All of Marlowe's characters are subject to this harsh method of assigning and assuming responsibility. Even Abigail, perhaps Marlowe's most innocent character and the daughter of the insidious Jew of Malta, blames herself for re-acquiring Barabas' wrongly-taken money from the convent (formerly their house) and instigating a rivalry between Lodowick and Mathias for her beauty that results (only because of Barabas' manipulative encouragements) in their deaths. Whether or not Abigail's acts justify her suffering, Abigail is disowned and poisoned by Barabas, she is retributively punished nonetheless: poisoned by her own father. G.R. Evans, in Augustine on Evil, paraphrases Augustine's harsh stance on error found in the Enchiridion: "On the whole, he takes the view that error is not always a sin, but that it is always an evil" (72). And evil, like the chaff separated from the wheat and set aflame, is ultimately punished.

Although all of Marlowe's plays contribute to his overall philosophy regarding evil and suffering, that chaff will reveal itself and be burned, three plays feature protagonists whose character analyses alone provide studies of the dialectic that occurs between suffering and evil: Doctor Faustus, Tamburlaine (Parts I and II), and Edward II.

The first of these plays, Doctor Faustus, is in many ways a dramatized character analysis: a story that concentrates, as Douglas Cole states, on a "man who of his own conscious willfulness brings tragedy and torment crashing down upon his head" (191). In Faustus, Marlowe suggests that an individual's sin incurs suffering, and that a person's refusal of God-given salvation will result in eternal damnation. Marlowe's position is consistent with a warning given by Saint Thomas Aquinas:

In sin there are two elements. The first is aversion, the turning away from the changeless good. . . . The second is conversion, the disordered turning to a changeable good. In respect to aversion, the punishment corresponding is the pain of loss; in respect to the disordered conversion, the punishment is the pain of sense. (Summa Theologiae 27: 25)

Faustus is guilty of both elements of sin: the first in signing the pact agreeing to forego heaven, and the second in dabbling in magic with Cornelius and Valdes; hence, he endures both punishments.

In order to understand the first of the two punishments, what Aquinas calls *poena damni* or the pain of loss, one must first understand the ironies behind it. The underlying and most obvious irony is that Faustus freely signs over his soul, despite a thundering warning from God that "soundeth in [his] ears 'Abjure this magic; turn to God again'" (II.i.7-8). Faustus also ignores a plea from Mephistophilis, his seducer to evil:

Oh Faustus, leave these frivolous demands
Which strike a terror to my fainting soul.
(I.iii.81-2)

Attempting to rationalize persisting in such plans, Faustus asks Mephistophilis "why [Mephistophilis] is out of hell" if he is damned? Mephistophilis' answer poses a terrifying reality, one that seems impossible to Faustus' rational "mind of man" (I.i.62). Mephistophilis replies:

Why this is hell, nor am I out of it.
 Think'st thou that I who saw the face of God
 And tasted the eternal joys of heaven
 Am not tormented with ten thousand hells
 In being deprived of everlasting bliss? (I,iii,75-79)

Faustus is not concerned with the reality of hell. He is obsessed with obtaining the powers of a "demi-god": a being who possesses powers that far exceed the puny "mind of man" that once excited him. Soon, *consummatum est*: Faustus has made his choice, in essence asking to incur *poena damni* and damnation. *Poena damni* is the ultimate punishment for sin, not because one enters the "torture house" described by the Bad Angel (V,ii,113- 124), but because one has willingly forsaken the "resplendent throne" promised to devout Christians. The Good Angel explains what Faustus has lost:

O thou hast lost celestial happiness,
 Pleasures unspeakable, bliss without end . . .
 In what resplendent glory thou hadst sat
 In yonder throne, like these bright shining saints,
 And triumphed over hell. (V.i.103-104; 108-110)

There is another dominant irony, however, in Faustus' transgression, one that becomes manifest when Faustus witnesses the "personifications" of the Seven Deadly Sins (II.ii). In accord with Augustine, one of the seven iniquities is predominantly responsible for Faustus' iniquitous decision. The 'culprit' and the theological irony behind the culprit is revealed through the conversation between Lucifer and Faustus after the Sins have passed. Pride, Covetousness, Envy, Wrath, Gluttony, and Sloth parade by before man's true concern, Lechery, reveals herself:

Faustus: O, how this sight doth delight my soul!
 Lucifer: But Faustus, in hell is all manner of delight.
 (II.iii.163-164).

Lucifer's statement, with a few juxtapositions of words, reveals the stark irony behind Faustus' statement and crime. "But Faustus, in delight [lechery] is all manner of hell," is the hidden theological truth in Lucifer's remark; hence, Faustus' initial fascination with "getting a wife" and obsession with the demonic Helen of Troy, and Faustus' desire for her to "make me immortal with a kiss" (V.i.101). G.R. Evans notes that Augustine and Evodius, a contemporary of Augustine, both believed "the common factor in all evil acts is lust in some form, libido, cupiditas--desire in other words, or that misapplication of the will which makes a man want what he should not want" (27).

Faustus' final encounter with the demonic Helen of Greece, which reveals the role of lechery in temptations venial and mortal, is poignant for another reason: Faustus recognizes that physically confronting Helen could restrain him altogether from thinking thoughts "that could dissuade me from my vow" (V.i.95). If Aquinas' thoughts regarding the tripartite process of sin (basis in thought, verbal expression, and completed deed) and retributive suffering are directly applicable, and Faustus recognizes that the demonic vision of Helen is pulling him away from salvation, why does Faustus choose what he should suspect is illusory?

One must first understand the extent to which "the deed of gift" is alluring or attractive to Faustus. Believing he has conquered philosophy ("to dispute well [is] logic's chiefest end"), medicine ("the end of physic is our body's health"), and divinity ("the reward of sin is death and if we say that we have no sin, we deceive ourselves" (I.i.1-64)), Faustus yearns for an area of study that is uncharted and unexplored. The Bad Angel offers Faustus the chance to "Be thou on earth as Jove is in the sky,/ Lord and commander of these elements" (I.i.77-78). With the power Faustus acquires, Faustus could master "the elements" the same way that he has mastered pedagogy. In twenty-four years of life, Faustus could surpass all of the postulates of Copernicus and Bacon; invention could become his art.

The connection between Faustus' suffering--his "limbs being torn asunder" and "his soul being deprived"--and Faustus' own error is clear. All errors are evil according to Augustine, but Augustine and Aquinas would probably both agree that Faustus' evil is the most protean and damning. As Arthur Lindley states, "Faustus can do nothing to others remotely comparable to what he can do to himself. Evil becomes a form of suicide" (Lindley 4). In succumbing to evil, Faustus incurs suffering in the earthly life (physical and psychological torments) and the afterlife (*poena damni*). At the last minute, Faustus could repent and reach for "Christ's blood streaming in the firmament" (V.i.148-9). Faustus does not, and his failure to act gives a harsh theological reality to the two words Faustus proclaimed in signing over his soul: "*Consummatum est*," ironically, Christ's words on the cross as He surrendered himself to death and God.

Marlowe also depicts the Thomistic and Augustinian relationship between the suffering and evil of the protagonist in *Tamburlaine, Parts I and II*, but with much less clarity. Unlike in *Doctor Faustus*, in *Tamburlaine* there is no blood-written document positing why the protagonist deserves physical death and presumed suffering in the afterlife for the acts of evil Tamburlaine commits against Mycetes, Bajazeth, Zabina, Orcanes and others. Tamburlaine's iniquities, if they can be so called, are committed in the environment of war: an environment that Augustine and Aquinas agree is morally conducive to homicide.

Augustine notes in the *De Civitate Dei*, that "he who kills malefactors without

public warrant is to be adjudged guilty of homicide. . . since he has been temerious enough to usurp authority which God has not granted to him" (I: 26). This implies that authoritarian rulers have been granted that license to use deathly force by God. Aquinas, in agreement with Augustine, states "this right belongs only to those who are charged with the care of the whole community" (Summa Theologiae 38: 27). Tamburlaine, in what is problematic for the judge of homicide, has been charged with this public "care," hence his acts are legally justified and do not immediately condone a label of evil.

Furthermore, the theological or moral rules that previously applied to humans such as Faustus at first do not seem to apply to Tamburlaine:

[A] Scythian shepherd so embellished

With nature's pride and richest furniture. (I: I.ii.154-155)

As Eugene Waith points out, Tamburlaine more closely approximates Hercules--a revered hero of classical mythology--than any Vice figure previously encountered in Marlowe: Barabas or the Duke of Guise. Waith does admit, however, that Tamburlaine is a problematic figure:

In the depiction of the Herculean hero there is no relaxation of the tensions between his egoism and altruism, his cruelties and benefactions, his human limitations and divine potentialities. (Brown 110)

Whereas Faustus was a problematic figure in that his grief might seem to exceed his crimes of curiosity, Tamburlaine demonstrates attributes of hero and nemesis simultaneously. The question one must ultimately ask is twofold. Are Tamburlaine's villainous acts such that a direct relationship can be drawn between the suffering he causes and the suffering he endures? And, if so, how can the relationship be explained according to the model established for Faustus?

After Tamburlaine defeats the Soldan of Egypt, robbing Zenocrate's father of "Egypt and crown," Tamburlaine makes a statement that allows his motive for extraordinary actions to be questioned in terms of the Thomistic model. Tamburlaine boasts:

Emperors and kings lie breathless at my feet . . .

And such are objects fit for Tamburlaine,

Wherein as in a mirror may be seen

His honour, that consists in shedding blood.

(I: V.ii.406; 412-414)

Aquinas anticipates such a paradox in what may be seen as a critical response to Tamburlaine's claim: "For a man of bad will can misuse his gifts, like a cultivated person committing a solecism" (Summa Theologiae 8: 129). Is Tamburlaine, as it appears, misusing his gifts, his authority? If not, how does one explain where Tamburlaine accredits his honor? Was Tamburlaine intended to be a scourge of God, someone--like Hamlet--cursed in his role, born to "set [his world] right" (Hamlet I,v, 189)? Tamburlaine's goal, "the sweet fruition of an earthly crown" (Tamburlaine I: II.vii.29), is motivated by *libido dominandi*,

defined by Harry Levin as "boundless ambition in its grossly material aspect" (33). In war, Tamburlaine acts not "for the common good," a condition necessary for redemption in Saint Thomas Aquinas' writings (*Summa Theologiae* 38: 27), but for personal glory.

Although Tamburlaine's motive, based on the previous argument, is questionable, it does not--by itself--suggest Tamburlaine's final suffering results from acts of evil. To support this retribution-based argument, one must explore the types of suffering Tamburlaine inflicts: what seems justified and what unjustified in the environment of war? In his first battle, Tamburlaine encounters Mycetes King of Persia in the act of trying to hide his crown, but does not harm him. Tamburlaine merely calls him a "fearful coward," a title Mycetes has sorely earned. Cosroe, Mycetes' brother, however, is fatally wounded on the impartial battlefield and dies cursing Tamburlaine. Despite Cosroe's attributing his death to Tamburlaine, the harpy that "tires on Cosroe's life" (I: II.vii.50) is not Tamburlaine but war itself. For this act, and many such other deeds in battle, Tamburlaine should not be held accountable; had Cosroe possessed Tamburlaine's military ability, their roles might have been reversed.

Not all of Tamburlaine's wartime acts, however, are excusable. It is Tamburlaine's crimes against humanity that support the argument that Tamburlaine's malady is retributive and denote a Thomistic and Augustinian link of evil and suffering. In Part I, Tamburlaine's treatment of the Damascan virgins and the Turkish rulers (Bajazeth and Zabina) exceed the boundaries of human ethics and moral behavior. In the initial case, four virgins are sent by the Governor of Damascus to plead for their "city, liberty, and lives" (I: V.i.63). Tamburlaine's response is Herodian, no less ghastly than the Massacre of the Innocents. Tamburlaine points to his sword and states, "For there sits Death. . .He now is seated on my horseman's spears, and on their points his fleshly body feeds" (I: V.ii.48;51-52). He orders the chaste and innocent Damascan maidens to be slaughtered.

Tamburlaine's damnable crimes against Bajazeth and Zabina, that constitute the second case, occur after Tamburlaine has beaten them on the battlefield and taken them prisoner. In the beginning of Act IV, Scene I, two Moors enter "drawing Bajazeth in a cage." Tamburlaine demands that his "footstool," meaning Bajazeth, be brought out and starts a ritualistic process of humiliation that leads Bajazeth to suicide.⁴ According to Saint Thomas, suicide is "always a mortal sin" (33). Tamburlaine's role in leading Bajazeth to suicide is strikingly similar to Mephistophilis' role in luring Faustus to Hell. Although Bajazeth chooses suicide, as Faustus chose to surrender his soul, Tamburlaine's devilishly inhuman treatment incurs Bajazeth's choice to die rather than have his earthly debasement perpetuated.

Although Tamburlaine also commits crimes in Part II that seem to transcend the limits of venial or pardonable sin, murdering his own son Calyphas for

cowardly behavior (II: IV.ii.45), and using captive kings as horses for his pompous chariot (II: IV.iv), it is Tamburlaine's acts of blasphemy against God and Mahomet that ultimately tip the scales toward divine retribution. In Part I, Tamburlaine blasphemously boasts to the defeated Soldan:

Jove, viewing me in arms, looks pale and wan,

Fearing my power should pull him from his throne. (V.i.451-452)

One does not need to look in Augustine or Aquinas' writings to see blasphemy as a damnable sin. Tamburlaine deliberately desecrates both Judaism and Islam. He disregards the fourth commandment, "You shall not take the LORD your God in vain" (Exodus 20: 7), and ignores the warning stated in the Koran: "Those who delight in spreading slanders against the faithful [and God] shall be punished in this life and in the hereafter" (Light 24:16).⁵ Tamburlaine is also uxorious, and perhaps holds more reverence for Zenocrate than he does for God. At Zenocrate's funeral, one of many incidents that supports this validation, Tamburlaine states:

And here the picture of Zenocrate,

To show her beauty which the world admir'd;

Sweet picture of divine Zenocrate,

That hanging here will draw the gods from heaven. (II: III.ii.25-28)

Finally, Tamburlaine's fatal sickness does not appear in his body until after he has committed the ultimate verbal transgression against Mahomet. Despite Tamburlaine's proclamation that "There is a God, full of revenging wrath,/ Whose scourge I am, and him will I obey" (II: V.i.181-183), Tamburlaine commits the same blasphemy as the crowd at Golgotha against Jesus of Nazareth. Tamburlaine scoffs:

Now Mahomet, if thou have any power,

Come down thyself and work a miracle. (II: V.i.185-186)

He continues:

Well, soldiers, Mahomet remains in hell;

He cannot hear the voice of Tamburlaine.

(II: V.i.196-197)

As Tamburlaine proclaims Mahomet "remains in hell," he vigorously lays his own path to Gehenna. Oliver O'Donovan explores this often-fatal concept of self-love in The Problem of Self-Love in Saint Augustine:

Each occurrence of *amor sui* [love of self] in this sense carries with it, as an identification tag . . . self-love "dismissing God," "neglecting God," to the point of "despising God." (Sermon 3330.3, 142.3; De civ. Dei XIV.28)

Tamburlaine succumbs to a narcissistic passion, an amorous desire to gratify himself and to conquer others--not altogether different from the alluring temptation offered to Faustus by the Bad Angel: "Be thou on earth as Jove is in the sky" (I.i.77). Tamburlaine's death, much like Faustus' damnation, is ultimately

what Tamburlaine deserves for committing acts both blasphemous and despicable to God.

Thomas Aquinas states, "To be irreparable is the condition of a sin committed out of malice; to be reparable is a condition of a sin committed out of weakness, one that is designated forgivable" (*Summa Theologiae* 27: 51). It is with this postulate in mind that Edward II, the protagonist of the last of the three plays and a reparable sinner, must be considered the bearer and causer of his own suffering. Although Edward II's iniquities-- his unnatural fawnings upon Gaveston and his dotings upon Spencer--are committed out of weakness (forgivable according to Thomas Aquinas), Edward II also neglects his country, desecrates his role as God's vicar, and desecrates his marriage with Isabella. These crimes are unforgivable and irreparable. Edward II's simultaneous expression of weakness and corruption, unlike Faustus' acquired pathos and Tamburlaine's exceptionality, is what complicates linking the venial suffering he causes and the mortal suffering he endures.

The possibility of good and evil existing in one body, that would later characterize Marlowe's protagonist and play, was addressed by Saint Augustine:

No body is simultaneously black and white, but something may be simultaneously good and evil; indeed, since evil cannot exist except by borrowing the existence of the good in which it inheres. (Evans 75)

Edward himself does not seem to merit the label evil, or "black." In what is an ironic reversal of Augustine's theorem, "that error is not always a sin, but always an evil" (Evans 72), Edward II's evil acts are perhaps better phrased as "errors."

Edward II is one of three characters in *Edward II* that condone a dual label of good and evil. This label, however, releases neither he nor Isabella or Mortimer from incurring their own destruction. Edward II brings about his own suffering and death by bestowing considerable power upon minions, an act which causes the king to forget that he is the one that has been given God's authority (discussed in Augustine's *De Civitate Dei* I: 26 and Aquinas' *Summa Theologiae* 38: 27). For example, after Edward hears of Gaveston's death, he screams:

Treacherous Warwick! Traitorous Mortimer!

If I be England's king, in lakes of gore

Your headless trunks, your bodies will I trail. (III.ii.134-136)

Edward II makes a curious statement, "If I be king," that signifies he has lost the power of the monarch. It has been passed to Gaveston. Furthermore, the monarchical powers Edward loses far exceed those "socially appropriate" to Gaveston and Spencer. Gaveston is "given the keys" to the treasury, to Edward's seal, and to his army (I.i.166-170). In Saint Augustine's *Confessions*, Augustine distinguishes between a benevolent ruler and an indulgent ruler like Edward II:

For the one finds pleasure in God's gift in man,
while the other finds less pleasure in God's gift
than in the gift of men. (245)

In fawning upon Gaveston and Spencer, literally "gifts of men," Edward II is an evildoer; and like other Marlovian evildoers, he not only loses his objects of indulgence, he suffers and dies.

Isabella and Mortimer also demonstrate how a Janus-faced character's evil actions ultimately lead to suffering. After successfully pleading to Mortimer for Gaveston's return, Isabella convinces Mortimer that the only way she can gain Edward's affections is to destroy Gaveston. Mortimer departs, and Isabella states:

So well hast thou deserved, sweet Mortimer,
As Isabel could live with thee forever.
In vain I look for love at Edward's hand,
But yet I hope my sorrows will have end,
And Gaveston this blessed day be slain. (II.iv.59-62; 68-69)

It could be argued from a moral view that Isabella's initial interest in Gaveston's death and then in her husband's death are in self-defense. Without Gaveston, she hopes the sacrament of marriage will no longer be desecrated; later, after Edward II has been imprisoned, she hopes for his death so that her son, Prince Edward, might be crowned. Isabella is ultimately sent to the tower for her crimes: her husband's deposition and death. If Isabella is to be judged by the Augustinian or Thomistic model that Marlowe seemingly employs, however, she is guilty. Saint Thomas states, "It is not legitimate to take human life in order to save physical life" (*Summa Theologiae* 38: 41).

Mortimer's death, a justifiable punishment for his implicit affections for Isabella and his ordered deaths of Gaveston and Edward II, is perhaps the most ironic--or Marlovian--of all. When Mortimer and his band--Mortimer Sr., Pembroke, Lancaster, and Warwick--confront Edward II about his waning power, Mortimer makes a statement of explanation to Edward that also portends the cause of his own death:

Thy court is naked, being bereft of those
That makes a king seem glorious to the world;
I mean the peers. (II.ii.172-174)

After Prince Edward discovers Mortimer has had his father, still the rightful king by law, murdered, Prince Edward goes "into the council chamber/ To crave the aid and succor of his peers" (V.vi.20-21). Isabella notes the irony in Prince Edward going to "his peers." The peers that once supported Mortimer against Edward II have now switched to Prince Edward, and have made Mortimer's usurped court "naked" just as Edward II's was. Isabella declares: "Now, Mortimer begins our tragedy" (V.vi.20-23). Mortimer and she must suffer retribution for their evil.

In *Gaveston* and *Lightborn*, the last two characters that directly link evil and suffering in *Edward II*, there are no "simultaneous demonstrations of good and evil" (G. R. Evans 75). *Gaveston* and *Lightborn* are purely evil. Although *Gaveston* repeatedly professes his love for *Edward II* in *Edward's* presence, *Gaveston's* affections are neither romantic nor Platonic in nature. In *Gaveston's* second soliloquy, he states,

I must have wanton poets, pleasant wits,
Musicians, that with touching of a string
May draw the king which way I please. (I.i.51-53).

Gaveston's lust stems from a unique narcissism, one that sublimates his earthly condition and drowns *King Edward*. After *Gaveston* turns away two poor men seeking to do him service, he calls himself "a lovely boy in *Diana's* shape"--a fitting comparison for two reasons: *Diana* is goddess of the hunt, and *Edward II* is the ignorant pleasure-seeking *Actaeon* (I.i.61). *Gaveston* is the predator, a homosexual male version of the *succubus*--a wraith who sucks the life essence out of the lusting male, and the embodiment of lechery.

Lightborn's gruesome murder of *Edward II*, the "thrusting of a hote spitte. . .passing vp into [*Edward's*] intrayles" (Godshalk 76), is committed, like *Gaveston's* manipulations, only for material or political gain. The character of *Lightborn* calls to mind another Marlovian Vice figure: *Ithamore*, *Barabas's* henchman from *The Jew of Malta*. Whereas *Ithamore* participated in the "Chaining of eunuchs [and] binding [of] galley slaves" (II.iii.201), *Lightborn* has "learn'd in *Naples* how to poison flowers;/To strangle with a lawn thrust through the throat" (V.iv.31-32). Both glee in the experimentation involved in their expertise, and both die in acts that are fitting for their profession (*Ithamore* is poisoned and *Lightborn* is stabbed).

In an essay entitled, "*Edward II* as Historical Tragedy," *Irving Ribner* states what he feels is the playwright's primary objective: "*Marlowe* is deeply concerned with the personal tragedy of *Edward* as a man, and he forges upon the stage a vision of human suffering" (Christopher *Marlowe's Doctor Faustus* 94). Towards the end of the play, *Edward* declares, "But what are kings when regiment is gone/ But perfect shadows in a sunshine day" (V.i.26-27). The irony of *Edward's* statement is surpassed only by its truth. *Edward II's* suffering is human, not only because it reveals his own weakness, but because it reveals divine retribution.

Having passed from *Doctor Faustus* to *Tamburlaine (Parts I and II)* and *Edward II*, noticing how each play's relationship between suffering and evil proceeds according to a medieval theological model, one may ask *Faustus's* question: *Homo fuge*: Whither should I flie?" (II.i.79). The forms of retributive punishment that the Marlovian protagonists suffer--*Faustus's poena damni*, *Tamburlaine's* malady and *Edward's* sodomitic death--are the direct results of their own decisions and actions. *Faustus*, *Tamburlaine* and *Edward's* personal

responsibility is in direct accord with Aquinas' statement, "the evil which consists in defective action is always caused from a defect in the agent" (Summa Theologiae 8: 139). Marlowe, moreover, follows Augustine's belief, stated in The Problem of Free Choice, "God is not the cause of our doing evil, though he is the cause of our suffering evil in just punishment" (16-17).

In Marlowe's plays, as in Augustine's and Aquinas' treatises, evil and suffering are more than just juxtaposed; they are subsequent steps that adhere to the doctrinal idea of divine retribution. Saint Thomas' belief that sin proceeds in three steps--thought, word, and deed--and Saint Augustine's and Saint Thomas' belief that bodily and spiritual suffering is the just end of evil reach dramatic fruition Christopher Marlowe's plays: Doctor Faustus, Tamburlaine (Parts I and II), and Edward II.

Notes

¹In being torn to pieces, Faustus ironically fulfills the devils' threat of what would happen to him if he mentioned Christ in their presence.

²The image of the map, projected or not upon the stage, in conjunction with Tamburlaine's disappointment and sense of loss, also signals that he is making restitution for the sins he has committed.

³In Faustus' case, however, the source of sight--divine good and God--is never destroyed. Even at the last minute, after Faustus has already witnessed and refused Christ's blood streaming in the firmament (V. ii. 148-149), perhaps even after the clock has struck twelve and Mephistophilis appears, Faustus can repent and be saved, like the thief on the cross.

⁴Zabina repeats the abominable act, suicide, upon seeing that her "lord and sovereign" has "brained himself against the cage" (V. i. 303-318).

⁵Tamburlaine's true religion, and the God that he blasphemes against, are not disclosed by Marlowe in the play. Tamburlaine's God, for whom he is the scourge, is referred to as Jove: a possible classical rendition of Yahweh or Allah. In Tamburlaine's case, his act is blasphemy nevertheless.

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Establishing Connections Between State Associations and the Speech Communication Association

Judith K. Litterst, St. Cloud State University

In any sort of interpersonal relationship, people are often pleasantly surprised when they discover others with whom they have things in common. The commonalities may include similar experiences, shared acquaintances, concern over the same issues and more. Generally, such discoveries lead to further conversation, questions and exchanges that strengthen the relationship. Bonds are developed and networks are formed. The same can be true for organizations. For any organization to flourish, it needs to discover those commonalities and connections with other organizations that can be mutually satisfying to all concerned.

State communication associations, like individuals, are different in structure, membership, initiatives and needs. As professionals talk with one another, they discover that while some associations are akin to their own, others are very different. One association may bemoan the fact that very few K-12 individuals are attracted to membership; another association may wonder how to increase college/university involvement. One association may exist primarily for promotion of speech events; another may be extremely proactive in teacher education, communication articulation, promotion of the arts or other initiatives. Yet, when members of those diverse associations come together and talk, they discover commonalities of experience and they discover commonalities of needs.

At present, the Communication and Theater Association of Minnesota (CTAM) has an opportunity to connect with other state associations through two networking agencies: the Central States Communication Association (CSCA) States Advisory Committee and the Speech Communication Association (SCA) States Advisory Council. (We are fortunate to be the only region at present with such a networking agency. There is not such an opportunity for those in the eastern, western or southern regions.) But, as with any such opportunity, unless we cultivate and use those connections, our voices fall silent.

The purpose of this article is threefold. First, a case will be presented for the need for strong networks. Second, results of the 1993 SCA States Advisory Council (SAC) Survey of State Association Presidents and Representatives will be shared. This study represents a vigorous attempt to discover grassroots input from state associations across the country. It includes information CTAM members should find interesting. Finally, ways that CTAM can connect to these networks will be presented.

Why the Need for Networks?

1. *Networks can be time savers and can prevent duplication of efforts.* There is not one of us who has not used the old cliché, "Why reinvent the wheel?" Nothing is more frustrating than spending a great deal of time on a project only to discover that, had we sought the right resources and asked the right questions, we might have eliminated the expenditure of valuable time and energy. In our very busy lives, it only makes sense to discover the successes and to learn from the mistakes of others. Tapping into the appropriate networks can allow for this to happen.

For example, the 1993 SCA/SAC Survey asked state presidents and representatives to identify some of the successful initiatives in their states. Suppose that our state association was interested in exploring ideas for facilitating the learning functions of critical thinking, problem solving and cooperative learning by connecting those outcomes with training in speech communication. Those in the state association of Virginia may be good contacts. Rather than striking out in new territory, ask those who have done similar work on an initiative and build on their successes or learn from their mistakes.

2. *Networks can facilitate information and resource exchange.* When you connect to a network, you discover a whole new world of ideas, programs, books, people and more that can be useful to your organization. At the last SCA conference in Miami, several individuals from state associations attending a special president's round table with the SCA president were surprised to learn that state associations could offer Speech Communication Teacher as part of their state association membership fee, a feature those of us in CTAM already appreciate. Several people in attendance at one of the SAC programs were pleased to learn about a project undertaken by the Kansas Speech Communication Association now available for purchase: a manual for teachers consisting of practical classroom activities. We have already found it useful to network with colleagues through the Minnesota Debate Teachers Association, the Minnesota Speech Coaches, the Minnesota Theater People and other groups. Networking with other state associations through SAC and maintaining connections with SCA and CSCA can be extremely beneficial for all of us.

3. *Networks can help organizations to develop political clout.* This is done primarily through the bestowing of "voice" to a group. One group that state association members should definitely tap into is the K-12 interest group in SCA. While this group is fairly strong and consists of members who try vigorously to address the needs of their constituency, it is a group that is small in numbers in comparison to the college/university membership. When you consider the numbers of professionals nationwide who teach speech communication at the K-12 level, it is unfortunate that so few make their concerns known at the

national level. Each state needs to have more than one or two people who are active in SCA.

There are several reasons for which political clout is essential. The survey of state association presidents noted that issues like the elimination of K-12 positions in school programs, certification issues, the value of speech communication education in the schools and others are issues needing a response from the national association. We have discussed the need for developing SCA position statements that can go to school boards, departments of education, superintendents and others. But, these things don't happen unless the network is in place to create action. The voices of a small minority are quiet in comparison to the voices of many.

4. Networks, especially those that are reciprocally beneficial, can strengthen organizational services. The argument that has been raised is this: Why should SCA devote more attention and service to K-12 when the numbers of K-12 members aren't there? The counterargument we make from SAC is that SCA services need to be in place to attract K-12 interest. Hence, it becomes a very frustrating "Which came first? Chicken or egg?" dilemma.

Yet, when significant numbers of members make their concerns known, action can occur. Several members with K-12 interests are trying hard to develop a network with SCA in which mutual benefit to the groups is achieved. The bottom line is that SCA will provide K-12 with support if it sees organizational involvement. Several members have noted that more K-12 teachers support the professional associations for English teachers, and that this support has yielded both more political clout and service. We need to all make a concerted effort to maintain a strong and vigorous connection to SCA, or we will find that services for K-12 interests disappear.

What was discovered through the 1993 SAC survey? How can CTAM best utilize these networks?

1. CTAM should ensure that we have a voice at all CSCA and SCA states advisory meetings. Too often, representatives to professional meetings do little more than show up at the appropriate place at the appointed time. They may not have a feel for either the organization or its mission. Yet, an active representative can make a difference and can tap into an important network.

Typically, college and university CTAM members who were planning on going to either CSCA or SCA have agreed to serve as your SAC representative. We have dutifully gone to the meetings, given reports on the status of our state association, gathered reports from other state representatives, and returned home. Yet, we can do more. We can bring issues to SAC that we wish heard by the executive boards of our regional and national professional associations. We can be charged with the duty of disseminating and reporting on what is

occurring in other states. We can share our delegate position with K-12 colleagues who may wish to get more actively involved in this network. We can get actively involved in the organization itself as a committee member or officer. Involvement establishes voice. Voice leads to action and change.

2. *CTAM should encourage and support in whatever ways possible strong K-12 representation in the regional and national associations.* As noted earlier, there are some strong K-12 members in other states who regularly attend the regional and national associations, but there are not nearly enough representatives. While the issue is often economic--no travel money and little provision for release time--school districts need to be convinced of the necessity for supporting such professional involvement. Likewise, the professional associations need to be sensitive to these constraints for the K-12 educators. Sometimes it helps to discover the key programs at conferences that can be the selling point to principals and superintendents for support for attendance. It may be that districts need to pool funds to send a delegate to represent K-12 speech communication interests. Building networks with other K-12 educators can help cut costs; individuals may discover they can share travel and lodging costs at conventions. When special K-12 programs or conferences are presented, CTAM should explore ways to get representatives to those events. These are just a few ideas to explore. There may be others, and some of these may not be feasible. But, the important thing is that K-12 representation is essential!

3. *CTAM should provide for regular dissemination of information and resources gained from these networks.* Networks don't work if linkages are weak. If information gathered from meetings simply sits in a file somewhere or is set aside and forgotten, it is of little use. Representatives to the regional and national states advisory groups (this potentially means every one of you), need to seek information that CTAM can put to good use. Before attending meetings, we need to formulate a goal. What kind of information can best serve our needs? What are we working on at present that can be helped with input from others? Can we return from the conference with more people to contact and more resources to explore? We should discover how best to format that information for others in CTAM.

Individuals who are friendless lead lonely lives. Organizations without networks, likewise, fail to reach their potential. People don't simply attract and keep friends without extending themselves and making efforts to connect. In a similar vein, organizations can't passively expect networking to happen. They have to seek the best networks, become committed to helping them function, and discover information to nourish the network.

In the latest "States Advisory Council Connection," a column this author writes for the Speech Communication Teacher, is the following advice:

The state association is a logical arena for professional networking and exchange at grassroots level. It is the one place where dialogue on issues

of state concern can occur across all levels of education. Change can occur. State association improvement can happen and vitality can be achieved with some foresight, planning, and dialogue. Let's talk about it! More importantly, let's discover what needs changing and do it! (9)

The CSCA and SCA states advisory groups are our key linkages to information and action. We need strong, committed representatives--especially from the K-12 constituency--to get involved in this network. It takes work. It takes time and effort. But, is the preservation of our discipline worth it? Let's hope the answer to that question is a definite "Yes!."

SELECTIONS FROM THE COMPILED RESULTS OF THE 1993 SCA STATES ADVISORY COUNCIL SURVEY OF STATE ASSOCIATION PRESIDENTS AND REPRESENTATIVES

During the time period between the 1992 and 1993 SCA conventions, the States Advisory Council (SAC), under the direction of Judy Litterst of St. Cloud State University, surveyed presidents and SAC representatives of the state communication associations. Several states felt it important to gather additional information at their annual state conventions. Information was forwarded as it became available. Additional mailings were sent to ensure broad geographic representation and input.

Results of the survey were disseminated to members of the States Advisory Council at the 1993 convention business meeting in Miami for further discussion. In addition, the well attended President's Round Table on State Association Concerns hosted by David Zarefsky generated even more input.

The attached document of state concerns and desired initiatives represents selections from data gathered through all of the above means. Other questions included, "What kind of information would you like from other state associations?", "What do you feel are successful initiatives in your state that would benefit SAC and SCA?" and more. It is the hope of the States Advisory Council that this will provide SCA with an indication of grassroots input via the various states.

1. In what ways can SCA better serve you and the members of your states association?

A. Information

- An 800 access number for SCA
- SCA Headquarters on Internet
- Continued publication in Spectra of convention dates and locations

- On successful programs, initiatives (e.g., Hope College's conference on the essential undergraduate curriculum)
- Names of SAC representatives in convention program, Spectra and SCA Directory
- Compiled/revised list of speakers including an annotated bibliography
- Teleconference hook-ups (for video taping) between SCA and State conventions (Rationale: It is hard for K-12 teachers to get funding/release time to attend the conferences)
- Four appointed regional representatives to coordinate State communications with SCA (Currently, the CSCA States Advisory Committee serves this function. We encourage similar associations in the other regional organizations.)
- Urge regions to all create state councils, particularly those without state associations
- Establish a network not only with state association presidents, but also with president-elects
- Provide assistance to SAC Newsletter Editor so that the newsletter can be more pertinent to member interests
- Provide a "traveling packet" of SCA materials for state conferences
- Make sure state associations know they can purchase Speech Communication Teacher at a reduced rate to include as a benefit for state association membership
- Encourage SAC representatives to be more active in taking information from SCA back to their states. Increase the visibility and importance of this position
- Maintain a regular exchange of information between states and SCA to better determine state concerns, priorities for services, etc.
- Provide information on assessment projects coming from the SCA Commission on Assessment for state associations wanting information on this topic

B. Membership and Member Services

- Encourage SCA members (particularly those at postsecondary level) to join their state association
- Provide ideas on increasing membership, state convention attendance and active involvement in state associations
- Include programs at SCA that help states to recruit and manage member involvement more effectively
- Encourage more high school teacher participation in SCA

by publicizing association as a valuable resource. Even consider "hook" of offering a 3 month free membership in SCA to new teachers

- Target ways to reach K-8 educators who teach a multitude of courses, but who can still benefit from knowledge and services from our discipline

C. K-12 Outreach

- Allow members to select Speech Communication Teachers as their journal of choice with SCA membership (K-12 members report this is most valuable for their needs)
- Investigate ways to make SCA more accessible to K-12 educators (e.g., regional summer conferences on K-12, various outreach services)
- In considering special conferences for K-12, be sure to include K-12 educators and the state association in the planning
- K-12 people feel they don't know anyone at the national convention. Investigate ways to help them network for sharing accommodations, transportation, etc.
- Provide introductory copies of Speech Communication Teacher (along with state and national membership information to all speech methods teachers)
- Develop a journal specifically for K-12 educators
- More widespread distribution of information on K-12 publications. Target school districts, communication specialists at state boards of education, etc.
- SCA needs to act more as an advocate for K-12 interests
- Try to eliminate the feeling of elitism by having SCA leadership come only from the big, research-oriented schools
- Study the National College Teachers of English (as well as the respective state organizations) models to see how/why they seem to more easily attract K-12 educators to their conferences

D. Advocacy

- Monitor and inform state associations of legislation and certification requirements throughout the country (would need regular updating)
- Prepare a packet of policy positions on issues like assessment, certification, curriculum, censorship, etc. Publicize availability of packet

- Legislative help to assure recognition of speech communication by state departments of education
- Liaison with the state association for state workshops (re: implementation and publicity)
- Discipline support for efforts of state association. Post secondary institutions need to see value of active involvement in state associations, publishing in state journals, etc.
- Possible SCA letter or certification of recognition for key work in state associations

2. What specific concerns on issues relating to our discipline do you feel need to be addressed by either SAC or SCA?

A. Information, Liaison and Coordination

- Regular indexing of articles in state association journals and dissemination of index
- Investigating linkages between K-12 and postsecondary educators (not just through SCA programs)
- Bridging the gap between community college faculty and their four year cohorts
- Help reach some consensus on the mission of state associations. There seems to be little consistency or clarity.
- Annual publication of state presidents and president-elects
- Archive of state convention programs--useful for program planners in various states and also useful for state exchange programs
- Promote SCA, regional *and* state association membership and convention attendance

B. Professional Development and Curriculum

- How SCA can assist in the communication education of pre-service and inservice teachers of all disciplines
- Teaching the discipline K-12
- Improving the status of K-12 education
- Demonstrating how speech communication connects to current movements to develop critical thinking, problem solving, and cooperative learning. Disseminate to pertinent target audiences
- We should be able to boast that students who have high school speech communication are better at certain skills
- Faculty burn-out

C. Policy and Advocacy Issues

- Various position statements need to be developed and published repeatedly
- Freedom of speech issues
- Internet censorship (i.e., existence of "buzzword" scanners)
- Assessment
- Community college faculty teaching loads
- Speech education programs in trouble at state universities
- Elimination of speech positions in K-12 across the country
- Value of required speech classes in high school
- Importance of speech communication as part of any well-balanced curriculum
- Censorship in speech activities, oral interpretation and theatre
- Certification issues- coaching speech events, teacher licensure, college instructors of the basic course, etc.

Redemption and the Presidency: A Burkean Analysis of Hubert H. Humphrey's Political Career

Timothy L. Sellnow, North Dakota State University
Bernard L. Brock, Wayne State University

I think it is useful, probably important, to remind people of the obvious fact that no matter how high a man may rise in this Democracy, he functions with the human emotions and limitations we all share. (Humphrey 1976, xiii)

Hubert Humphrey's words from his 1976 autobiography hint at why his roller coaster political career closed a tragedy of incomplete redemption. His statement, acknowledging heights in his career as an uncompromising "liberal," emphasizes imperfection in his political judgement. Hubert Humphrey's ill-timed attack on Senator Byrd when a freshman senator, his troubled association with Lyndon Johnson and his frantic pursuit of the Presidency demonstrate that his political judgment was not always sound. Yet, he is remembered as one of the leading orators and most productive legislators of his time. This essay examines Humphrey's rhetorical efforts to shape the political and social development of this country and to overcome his blunders and limitations.

Specifically, this study analyzes Humphrey's memoirs and seven key speeches to understand the shifts in his political career. These speeches--1948 Civil Rights Address, 1950 Criticism of Senator Harry Flood Byrd, 1959 Announcement of Presidential Candidacy, 1964 Acceptance of the Vice Presidency, 1968 Salt Lake City Address, 1972 Announcement of his Refusal to Actively Seek the Presidency--not only represent both high and low points in his career, but they also focused media attention on Hubert Humphrey. A Burkean analysis of these key moments should cast light on the nature of Humphrey's career as well as his own perceptions regarding it.

Humphrey's political career is described in terms of Kenneth Burke's dramatic method. Burke's categories of order, pollution, guilt, purification, and redemption provide an effective means of 1) interpreting Humphrey's career from a broad perspective, and 2) interpreting the motives surrounding Humphrey's obsession with the presidency. In short, this study provides a dramatic description of Humphrey's career as depicted through his memoirs and most significant speeches.

Order

Burke insists that society finds order through hierarchy which provides a distribution of authority. Each member of society is placed on a rung of that society's ladder (Burke 1948b). In addition to this social order, each individual in a society possesses a personal hierarchy composed of that individual's attitudes, beliefs and values. Throughout his career, Humphrey's personal hierarchy was that of a principled optimist.

Those who know Humphrey best described him as tireless in his efforts to help others, eternally optimistic, and excessively forgiving of those who slighted him. Humphrey frequently described himself as ". . . a born optimist" (Kampelman 1978, 39). He had confidence in the Democratic process and viewed public office as an opportunity to serve his constituents. The St. Paul Pioneer Press summarized this commitment by saying, "He cared. Concern was the engine that drove his ambition, that informed his limitless energies, that directed his ego. He strove for high office so that he might serve" (173). Humphrey's optimism and commitment often resulted in disputes with his adversaries. When such conflicts led to bitterness, Humphrey was always the first to express forgiveness. Max Kampelman, a long time adviser to Humphrey, described Humphrey's compassionate nature: "He had to treat people as his brothers and sisters no matter how sharp their political differences. This explains why he was so forgiving of people who deserved less of him" (307). It was with these ideals of service, optimism and forgiveness that Humphrey approached his political career.

When Humphrey began to emerge as a national leader, he faced two situations which violated his personal hierarchy. First, he expected racial equality at a time when such legislation was unthinkable. Second, he was frustrated by a seniority system in the Senate that rendered freshman senators almost powerless during their first years of service.

In 1948, Humphrey faced a nation that did not favor civil rights legislation. A Gallup poll in March of 1948 indicated that 42 percent of Americans felt blacks should be required to occupy a separate part of a train or bus when traveling from one state to another (Gallup 1948, 748). In the South, this figure was as high as 84 percent. This poll also indicated that 45 percent of Americans felt the Federal Government should do nothing in the way of requiring employers to hire people without regard to race, religion, color or nationality (Gallup 1948, 748). Humphrey was frustrated because the majority of Americans accepted a social hierarchy which professed white supremacy.

Humphrey further collided with a seniority system which rated elder patriarchs supreme. Being a newcomer to the Senate meant Humphrey wielded little influence and was subject to reprimands by his elders. To make matters worse, he had a reputation as an outspoken extremist, intensifying his frustration and

isolating him in the Senate. Humphrey described his reaction to this cool reception, "I was unhappy in the Senate, uncomfortable, awkward, unable to find a place. My principles offended, my personality enraged. I wasn't going to change one and I didn't know how to change the others" (Humphrey 1978, 125).

Clearly, Humphrey's early days in the Senate were hampered by a social system of racial inequity and a stringent Senatorial system of Seniority. Though these hierarchies were accepted by the majority of Americans, Humphrey chose to reject them. Such rejection led to his perception of a polluted state.

Pollution

A polluted state is fostered when people react negatively to the established order and attempt to shift away from or reconstruct the dominant hierarchy (Burke 1948a). Humphrey saw the hierarchies associated with racial equality and the Senate as polluted. Therefore, he began to build his career around rejecting and reconstructing them.

In 1948, Humphrey was perhaps this country's strongest political advocate of civil rights. He was repulsed by the blatant abuse of blacks and of other minorities in the United States and the world as a whole. He committed himself to serving the needs of these people. Humphrey's rejection of the racial hierarchy in his celebrated Civil Rights Address in 1948 brought political risks and personal frustration. Before delivering the speech, he reported feeling that almost the entire party was against him:

But I meant what I was to say in my speech: that the time had arrived for the Democratic Party to get out of the shadow of states' rights and walk forthrightly into the bright sunshine of human rights. For me personally and for the party, the time had come to suffer whatever the consequences. But it was sobering, nevertheless, since we were opposed by all of the party hierarchy. (112)

As Humphrey documents here, rejecting an established hierarchy is a politically dangerous and risky act.

The racial inequality Humphrey despised was widespread. Even the nation's Capital displayed blatant inequality when Humphrey took office. Humphrey vividly described his unwillingness to tolerate such behavior in the following example:

Soon after I was sworn in as Senator, I took a Negro member of my staff, Cyril King, to lunch in the Senator's Dining Room in the Capital. We were stopped by the embarrassed head waiter, a Negro himself, and told that we could not be served. It had never occurred to me that the color of a Senator's guest was anyone else's business, and I insisted that

Cyril and I were going to eat together and there. We did, and no guest of mine was ever again questioned. It was clear, however, that there was no sanctuary from segregation in our nation's capital. (Humphrey 1978, 122) Humphrey saw the racial hierarchy as inappropriate, and he refused to abide by it.

Humphrey had a variety of scrapes with the established order of the Senate during his early years. He found that rejecting this order created enemies both within and outside the Senate. He frequently refused to bow down to the pressures of the most powerful lobby groups of this period. Humphrey recalled, "I managed to take them all on within a short time. It wasn't exactly a political death wish; it was just that every time I associated myself with a bill I thought right and important, it turned out to be on their "black list" (Humphrey 1978, 129). Inside the Senate, Humphrey met with equal adversity. He stated, "Within the Senate I also managed to involve myself in some scrapes with the establishment. I started early to oppose the seniority system" (129). Humphrey saw the hierarchies associated with the Senate's seniority system and racial segregation as unacceptable. He was optimistic that he could contribute to a radical change in these hierarchies by assigning guilt to specific components of the political system.

Guilt

When people reject the social order, Burke (1961) claims that they have a need to assign responsibility for the ensuing social disorder. In short, with the rejection of a social order comes the responsibility of assigning guilt. In his speeches and actions, Humphrey faulted both the political establishment and himself.

In his 1948 Civil Rights Address, Humphrey distinguished between who was and who was not to blame for continued racial inequality. In 1948, Humphrey was frustrated with the obstinacy of the platform committee's leadership. Conversely the committee leadership had little time for Humphrey's persistent requests for a progressive civil rights plank. Humphrey recalled that, "the Democratic leader of the Senate, Scott Lucas of Illinois, pointed at me, called me a 'pipsqueak,' and accused me of wanting to redo Franklin Roosevelt's work and deny the wishes of the current President of the United States" (Humphrey 1978, 112). Humphrey was frustrated by this and other snubs during the platform committee meetings. Yet, he saw the weak and compromised civil rights platform endorsed by the committee as a failure. During his speech, he assigned guilt to those who supported such a compromised plank:

Friends, delegates, I do not believe that there can be any compromise on the guarantee of the civil rights which we have mentioned in the minority report. In spite of my desire for unanimous agreement on the entire plat-

form, in spite of my desire to see everybody here in unanimous agreement, there are matters which I think must be stated clearly and without qualification. There can be no hedging. The newspaper headlines are wrong. There will be no hedging, and there will be no watering down, if you please, of the instruments and the principles of the civil rights program. (191)

Humphrey resented the dogmatic behavior of the platform committee's leadership, and he was certain their consolidated approach to civil rights was worthless.

Humphrey was even more bold in his assignment of guilt to those who countered his minority report with a states' rights minority report. A group of southern delegates insisted that Federal legislation regarding civil rights was in direct violation of states' rights. Humphrey saw no validity in this argument. Instead, he insisted that excessive concern over states' rights had been partially responsible for the lack of progress with civil rights. In what has become the most quoted paragraph of his speech, Humphrey assigned guilt to those who used state's rights as a counterargument to civil rights:

My friends, to those who say we are rushing this issue of civil rights, I say to them, we are 172 years late. To those who say that this civil rights program is an infringement on States' Rights, I say this, that the time has arrived in America for the Democratic Party to get out of the shadow of States' Rights and to walk forthrightly into the bright sunshine of human rights. (192)

Humphrey's 1948 Civil Rights Address left little doubt about the behavior he felt was to blame for his party's lack of progress with civil rights. He was, however, careful to explain that his frustration was with his opponents' philosophies rather than with their personalities. He told his audience: "I realize that there are here today friends and colleagues of mine, many of them who feel just as deeply and keenly as I do about this issue, and who are yet in complete disagreement with me" (190). By qualifying his assignment of guilt with statements such as this, Humphrey hoped to avoid an unfortunate split in the Democratic Party. Moreover, Humphrey's amiable discussion of his platform committee rivals is testament to his forgiving nature.

During his first term as a Senator, Humphrey not only demanded a change in his party's platform on civil rights, he also mounted an attack upon the Senate's seniority system. Humphrey saw many of the long-standing traditions in the Senate to be a hindrance to progress. He assigned guilt to the Senate establishment as a whole, but his 1950 attack on Senator Harry Byrd represents the peak of his frustration. Humphrey explained the stature of his opponent:

To cap off my activities of the early months, I took on Senator Harry Flood Byrd of Virginia, one of the most powerful men of the Senate and the darling of the conservatives throughout the country. . . . In 1949, he

was at the zenith of his power, a conservative Democrat who had opposed Franklin Roosevelt and who had himself been considered a possible Presidential nominee (129).

To Humphrey, Byrd represented the Senate's rigid establishment. In assigning guilt to Byrd, Humphrey was assigning guilt for the entire Senate seniority system.

In his speech denouncing Senator Byrd's Joint Committee on the Reduction of Nonessential Expenditures, Humphrey assigned guilt to both Byrd's committee and the Senate in general. Humphrey said Byrd's committee, ". . . stands as the No. 1 example of waste and extravagance which the joint committee itself should have recommended be eliminated" (Humphrey 1950, 2329). Humphrey argued further that Byrd simply used the committee to serve his own purposes. Humphrey said, "It is my firm conviction that this committee serves no useful purpose, and is merely used as a publicity medium" (2329). Humphrey insisted that Byrd had accumulated excessive power during his long Senate career, and that he had used this power in a self-serving fashion.

Near the end of his Byrd speech, Humphrey presented a rather abstract argument condemning the gamesmanship he had observed in the Federal government. Humphrey claimed the legislators tended to "persecute and prosecute" the executive branch, and the executive branch used "concealment, containment, evasion and misrepresentation" when dealing with the legislators (2329). This argument summarized Humphrey's frustration with Washington politics. Through his attack on Byrd, Humphrey assigned guilt to the political establishment which prevailed during the early phase of his Senate career.

In addition to his attacks on racial inequality and the political establishment, Humphrey found fault with his own behavior. Early in his career, Humphrey equated compromise with failure. Not long after Humphrey began his Senate career, however, he came to realize, as he put it, "Compromise is not a dirty word" (Humphrey 1976, 135). In his memoirs, Humphrey reflected upon this shift by saying, "It does not take long to discover that the best way to get along in the Senate is to get along with committee chairmen, subcommittee chairmen, and the power structure" (135). This observation contrasts sharply with Humphrey's behavior during his first few years in the Senate. Humphrey assigned guilt to the brash and uncompromising attitude he possessed when entering the Senate.

As he began his Senate career, Humphrey was frustrated with the overall power structure in Congress. He rebuked the Federal government's laggard approach to civil rights, and was unwilling to abide by the traditions of the Senate. Ironically, he soon began to view his own behavior as an impediment to success in the Senate. However, the act of assigning guilt by Humphrey created a need for purification.

Purification

Burke (1948b) insists that human nature demands a cancellation of guilt. He suggests that guilt is absolved through either mortification or victimage. In mortification, people absolve guilt through an adjustment of their value systems. Individuals who are mortified experience an inner struggle between competing values. Burke (1961) claims that these individuals must choose between these competing values before guilt can be overcome. In victimage, Burke (1973) suggests that individuals assign guilt to an object which serves as a scapegoat for guilt. This section reviews Humphrey's purification efforts in the areas of civil rights, the Senate's power base and his personal behavior as a Senator.

Humphrey's purification efforts concerning civil rights fall into Burke's victimage category. For years, Humphrey saw the existing laws regarding civil rights as completely inadequate. Consequently, the Federal government became the victim in Humphrey's efforts to purify the guilt of racial inequality. Starting from the time he was elected mayor of Minneapolis, Humphrey dedicated himself to changing the Federal government's approach to civil rights. During the 1960's, Humphrey's crusade for civil rights was embodied in the Civil Rights Act of 1964. Humphrey led the battle for the adoption of this act in the Senate. When on June 10, 1964, the Senate voted to ratify the Civil Rights Act, Humphrey said his faith in the American political system had been restored:

Black and white, young and old, from all parts of the country, people were there to salute an extraordinary event in the history of their Congress and in the expansion of human rights in America. In a striking example of Democratic government at its best, the public was involved from start to finish in a unique legislative battle. (Humphrey 1976, 285)

By assigning guilt to the Federal government for problems of racial inequality, Humphrey insisted that the Federal government had to alter its behavior before this guilt could be purified. The Federal government's adoption of the Civil Rights Act of 1964 provided such a cleansing.

The guilt Humphrey assigned to the Senate's power base and the guilt he assigned to himself were related. Humphrey was frustrated by the elite status given to a minority of the legislators. Eventually, he realized that his personal behavior had served only to intensify his isolation. To purify the guilt he assigned to himself and the political establishment, Humphrey undertook an act of mortification. His desire to succeed politically inspired him to tolerate the traditions of the political establishment. He summarized his philosophy when he wrote, "Success in the United States Senate comes most readily to those who are able to get along with people of different philosophies, from different walks of life" (Humphrey 1976, 136). Humphrey bluntly admitted that his decision to work within the existing Senatorial system was fostered by a desire to gain power and esteem:

Work became my escape. I set out to know more about things than other Senators. If I couldn't get their affection, I might get their respect. . . . I would be something more than a freshman senator from a relatively small, midwestern state governed by constricting rules of the Senate. I would become a national leader, if I could with a national base, with a national constituency. (Humphrey 1976, 147)

Ultimately, this effort toward purification manifested itself in his campaigns for the Presidency in 1960 and the Vice Presidency in 1964.

By 1959, Humphrey had gained prominence as a national leader. As party officials and political reporters began to turn their attention to the 1960 elections, Humphrey's name was mentioned frequently as a potential candidate. Still, he was uncertain whether or not he would enter the 1960 campaign. Humphrey had earned the respect of his colleagues during his first two terms in the Senate, yet he remained relatively unknown to the voters outside the upper midwest. Humphrey explained:

For twelve years, as a liberal spokesman, I had been on the front page of the New York Times and the Washington Post frequently. I had spoken in every region of the United States. I had appeared before hundreds of national conventions of every conceivable sort. I had been on "Meet the Press," and other public-issues programs more than any of my colleagues. Yet, when a poll was taken in 1959 on simple name recognition, very few people could recognize me. (Humphrey 1976, 195)

Despite his efforts in the Senate, Humphrey had not obtained the level of national recognition he desired. His 1960 campaign for the Presidency became an added effort to purify himself by obtaining added popularity and power.

Humphrey finalized his decision to enter the 1960 Presidential race when his 1958 trip to Moscow and visit with Premier Krushchev brought him tremendous media attention. When he announced his candidacy in 1959, Humphrey attempted to portray his weakness as a strength. His weakness was that he represented a relatively small state and had only modest financial means. He emphasized this humble background by calling himself a candidate for the plain people of the United States. In his 1960 announcement speech he said:

My support does not come principally from persons of position, rank, or wealth. Rather, it comes largely from people who, like myself, are of modest origin and limited financial means. This in itself is one of the main reasons I am venturing to seek the nomination. I know from personal experience what it means to be the victim of depression, distress and natural disaster--those unpredictable forces over which so many human beings have no control.

I also know that it is precisely these Americans--who lack the means, the power or the influence to fully control their own destiny--who most need

and yet lack a voice in their Government. They need a spokesman, and I intend to be that spokesman. (10)

Through this strategy of identification with America's mainstream, Humphrey hoped to overcome his limitations. Humphrey's campaign as a representative of the plain people never effectively captured the nation's interest. A survey conducted by the Inter-University Consortium for Political and Social Research (ICPSR) during the campaign revealed that 71.5 percent of those surveyed felt they had a say in government, and 73.4 percent disagreed with the notion that government was indifferent to their needs (ICPSR, 1960). Humphrey's promise to be a spokesman for all Americans did not appear to be a compelling strategy in 1960. Moreover, Humphrey fell victim to the charisma and financial superiority of John F. Kennedy. Kennedy topped the polls of Democratic candidates throughout 1960. A Gallup poll taken the week after Humphrey announced his candidacy showed that 5 percent of those polled hoped Kennedy would be the nominee (Gallup 1969, 1651). Humphrey suffered lopsided losses to Kennedy in the Wisconsin and West Virginia primaries before backing out of the race. The campaign did, however, contribute to Humphrey's purification effort. Although he suffered an early defeat in 1960, Humphrey earned the reputation as a legitimate contender for the Presidency.

Humphrey's loss in 1960 convinced him that he could not reach the Presidency without additional support and exposure. As a means of circumventing a political establishment which he felt would never allow a Minnesotan of modest means to be elected President, Humphrey pursued the Vice Presidency. Solberg (1984) quotes Humphrey's explanation of this logic to a group of his closest aides, "I want to become President, and the only way I can is to become Vice President" (240). By the early 1960s Humphrey had cast the Presidency as his ultimate goal to be achieved by first serving as Vice President.

Humphrey was a leading candidate for the Vice Presidential nomination. A Gallup poll in late April of 1964 indicated that he was ranked third among individuals the Democratic voters would most like to see nominated as the Democratic candidate for Vice President. Only Robert Kennedy and Adlai Stevenson finished ahead of Humphrey in the poll (Gallup 1964, 1883). Kennedy was ineligible for the position because Johnson announced that he refused to name a cabinet member as his running mate. Stevenson had no interest in serving as Vice President. Consequently, Humphrey remained as the most popular candidate available for the Vice Presidency.

When Johnson announced that Humphrey would be his running mate, Humphrey was overjoyed. Humphrey's adulation poured freely from him as he began his acceptance speech:

I was deeply moved last night. I received a singular tribute from a friend and a great President, a tribute that I shall never forget, and I pray to Almighty God that I shall have the strength and the wisdom to measure up

to the confidence and the trust that has been placed in me. And please let me say thank you, my fellow Democrats. (113)

The Vice Presidency was, in Humphrey's mind, a tremendous prize. His purification efforts had culminated in the opportunity to occupy this country's second highest office. After becoming Vice President, Humphrey's focus shifted to achieving redemption through the Presidency.

Redemption

For Burke, redemption follows the purification of guilt. Redemption constitutes a feeling of fulfillment or self-actualization (Burke 1984b). During redemption, the concerns and conflicts of the past are resolved. As his career matured, Humphrey viewed the Presidency as his means of redemption. His intense desire to be President rendered all other means of redemption impotent. This section reviews Humphrey's Presidential pursuits in 1968, 1972 and 1976.

In 1968, after Johnson announced that he would not seek re-election, Humphrey embraced the Presidency as a means of redeeming himself from what had become a troubled term as Vice President. The Vice Presidency brought Humphrey a good deal of exposure. However, this exposure and association with Johnson became a detriment as the President's popularity began to deteriorate. Humphrey's critics accused him of serving as little more than a "yes man" for Johnson.

In 1968, people generally approved of Humphrey as an individual. An ICPSR feeling thermometer survey indicated that Humphrey received an average score of 65.98 on a scale of 0 to 96 with 96 being the most favorable rating. In comparison, Nixon's average score was 67.18 during the campaign (ICPSR 1968). Humphrey's weakness was his association with Johnson. His newly acquired strategy of compromise and acceptance of the political system caused him to remain loyal to Johnson. Although he won the Democratic nomination, Humphrey's loyalty resulted in his failure to receive the unified support of his divided party. For the first two-thirds of his campaign, Humphrey refused to criticize Johnson's policies in Vietnam despite the nation's dissatisfaction with them. An ICPSR poll conducted during the 1968 campaign revealed that only 29.9 percent of those surveyed approved of America's role in Vietnam, while 52.1 percent felt it was inappropriate (ICPSR, 1968). To energize his campaign, Humphrey needed to separate himself from Johnson. Such separation was a sensitive matter. If he were to complicate the Vietnam peace negotiations or overtly humiliate Johnson, Humphrey would have lost more support than he could have gained from the separation. However, in hopes of redeeming his candidacy and character, Humphrey subtly separated himself from Johnson.

Humphrey carefully parted with Johnson during his Salt Lake City Address

one month before the election. Humphrey's strategy for separation was two-fold. First, he excused Johnson for his unpopular policy in Vietnam. Second, he offered a concrete plan for peace in Vietnam. To avoid humiliating Johnson, Humphrey put him in the company of two popular Presidents. Humphrey said:

President Eisenhower believed it was in our national interest that Communist subversion and aggression should not succeed in Vietnam. It was his judgement--and the judgement of President Kennedy and President Johnson since then--that if aggression did succeed in Vietnam, there was a danger that we would become involved on a far more dangerous scale in a wider area of Southeast Asia. (3)

Through this explanation, Humphrey hoped to avoid the perception that Johnson was to blame for America's involvement in Vietnam. Humphrey then revealed his plan for peace. This plan differed slightly from Johnson's policy in that Humphrey said he would stop the bombing. By subtly and tactfully parting from Johnson, Humphrey hoped to redeem his candidacy and, if elected, himself.

Humphrey's speech was successful in reviving his slumping campaign. A Gallup poll taken the week before Humphrey delivered his Salt Lake City Address on September 30, 1968 showed Humphrey trailing Nixon by a margin of 46 percent to 31 percent (Gallup 1968, 2162). A similar poll conducted during the week prior to the November election indicated that Humphrey had closed the gap between he and Nixon to within two percentage points. Despite this surge at the end of the campaign, Humphrey lost to Nixon in one of the closest Presidential elections of this century.

Humphrey's 1968 campaign did not redeem him. He had surprised many sceptics by separating himself from Johnson and nearly winning his uphill campaign. Yet, his loss left him without a public office, and with the stigma of having been twice defeated in his effort to become President.

By 1972, Humphrey was again prepared to pursue the Presidency. He had returned to Washington as a junior Senator from Minnesota, and appeared as optimistic as he had before his 1968 defeat. In 1972, Humphrey was striving to redeem himself from his two previous Presidential defeats. As Solberg (1984) suggests, the period between 1968 and 1972 was not a pleasant one for Humphrey, "It was not just that he had gone down to defeat while other Democrats were capturing Congress and winning many state races. Some could not forget his acceptance as party standard-bearer of contemptuous treatment from a lame-duck President" (421). Beginning with his re-election to the Senate in 1970, Humphrey began to slowly rebuild his credibility. Humphrey wanted desperately to redeem himself and, in 1972, he saw a victory in a rematch with Nixon as the only means of attaining such redemption.

Humphrey was confident that he could win the Democratic nomination, and defeat Nixon. He explained his optimism by saying, "My return to the Senate

made me feel that I had a great deal more to offer and could help my country. Furthermore, a private poll indicated that I could beat Nixon, and I desperately wanted to do that" (Humphrey 1976, 435). Humphrey's greatest hurdle to overcome was the stigma of having been beaten in his bid for the Presidency four years earlier. Humphrey addressed this issue in detail when he announced his 1972 Presidential candidacy. In his announcement speech, he said:

In my years of government experience I have learned one other essential fact: we may suffer an occasional defeat. We all do. But with determination and faith, a man or a nation can grow from defeat. Persistence and tenacity are old American virtues. I was defeated for Mayor the first time I ran for office--but I was elected the second time. I was defeated for the Vice-Presidential nomination the first time--but I was later nominated and elected. I was defeated for the Presidential nomination in 1960--but I was nominated in 1968. I was defeated in the Presidential election of 1968. But I return to the battle determined to do my best to achieve victory in 1972. (6)

In his announcement speech, Humphrey hoped to establish himself as an underdog who would recover from defeat as he had in the past. On this occasion, however, Humphrey's rally was fostered by a drive to redeem himself.

Humphrey's campaign appeared strong at the outset. A Gallup poll conducted a month after his announcement showed him to be within seven percentage points of Nixon (Gallup 1972, 19). In addition, he won primaries in Pennsylvania, Indiana, West Virginia and Ohio. Ironically, however, Humphrey was dogged by the perception that he was a loser from the old school of politics--a political group he opposed vehemently two decades earlier. A Gallup poll published on May 28, 1972 revealed that only 24 percent of those polled described Humphrey as, "Too much of a politician" (Gallup 1972, 36). In 1972, Humphrey had become a well-known member of the political establishment in his party and in the nation. His average feeling thermometer rating had dropped from 65.98 in 1968 to 57.35 in 1972. In contrast, Nixon's thermometer rating had increased from 67.18 in 1968 to 69.12 in 1972 (ICPSR, 1972). By late June, Humphrey trailed McGovern in both popularity and delegates. After a disruptive effort to overtake McGovern at the Democratic National Convention, Humphrey admitted defeat and endorsed McGovern.

Humphrey's loss to McGovern left him again unredeemed. Yet, Humphrey did not allow the bitterness of this defeat to cloud the faith he had in his country's political process. Reflecting upon his 1972 defeat and the subsequent fall of Richard Nixon, Humphrey wrote:

I remain an optimist about our country. Our Democracy is the most exceptional attempt at popular government in the history of the world, and to have had a hand in it, even a small voice, is the privilege of being a public man. (Humphrey 1976, 438)

In this statement, Humphrey appeared to be resolved to spending the rest of his public life in the Senate. His desire for redemption, however, led him to consider yet another bid for the Presidency.

Early in the 1976 Presidential campaign, no strong new Democratic candidate had captured the attention of the American people. After Walter Mondale excluded himself from the Presidential race, politicians and reporters began to discuss Humphrey as a potential candidate. John Roche, a close friend of Humphrey's, summarized the renewed interest in Humphrey as a Presidential candidate. Roche optimistically discounted Humphrey's problems of the past by saying, "The '60s are over, Vietnam never happened, and you are the man who divides the Democratic Party the least" (Solberg 1984, 451). Humphrey was wary about such optimistic statements. He insisted in late 1975 that he would enter the campaign only if his party turned to him at the convention.

Talk of a Humphrey candidacy in 1976 gained further legitimacy when popularity polls were conducted. A Gallup poll conducted in February, 1976 indicated that Humphrey was the most popular Democrat among possible candidates (Gallup 1976, 666). A second Gallup poll indicated that Humphrey was still preferred over Carter in mid-April. For Humphrey, the temptation to enter the race intensified as the year progressed. By this point in his career, however, Humphrey's unbridled optimism had given way to a more cautious and contemplative approach to the Presidency.

By late April, Humphrey was forced to make a decision. If he wanted to stop Carter, he had to enter himself in the New Jersey primary by April 30, 1976. To have won the nomination and ultimately the Presidency in 1976 would have meant a second coming for Humphrey. He could have been lifted from his status as an elder statesman disqualified from Presidential politics by three previous defeats to that of a loyal candidate helping to secure the future of his party. To serve as President in the twilight of his career would have granted him complete redemption. A fourth defeat in a Presidential campaign, however, would have resulted in overwhelming humiliation. Humphrey chose not to risk such a defeat.

In explaining his decision not to run for President in 1976, Humphrey displayed a blunt and objective line of reasoning which had been absent in his earlier Presidential bids. Humphrey candidly explained the logic behind his refusal to campaign actively during his speech of April 30, 1976:

To become an active candidate at this late hour is an enormous responsibility. I have no organization, no committee, and, frankly, no campaign funds for the Presidency. Having gone through national campaigns I know the problems of organization and campaign financing. Any campaign effort is extremely costly, totally demanding, and requires well disciplined organization and direction. Time under present circumstances as it relates to the New Jersey primary and other primaries in which I find my name

entered just doesn't permit effective organization in those states and active campaigning. (3)

With these words, Humphrey declined to actively campaign for a fourth time. This decision quieted Humphrey's critics who claimed he simply could not avoid the itch to run again. Still, Humphrey half-heartedly appealed for a convention nomination in his April 30th speech when he said, "As I have said, if my party should need me or nominate me, I am prepared to serve" (4). Even after excluding himself from active campaigning, Humphrey remained Carter's most popular Democratic opponent until after the convention.

An argument can be made that Humphrey was partially redeemed by his actions during the 1976 campaign. Many leaders in the Democratic Party turned to Humphrey in 1976 after shunning him in 1968 and 1972. Moreover, he showed both wisdom and self-discipline in his decision not to actively campaign a fourth time. Conversely, the 1976 campaign sparked emotions in Humphrey which suggest he felt unredeemed. Before deciding not to run, Humphrey discussed his potential for victory with a host of close friends. In the weeks before his April 30th speech, Humphrey behaved like a person who wanted to run for President. When he announced his decision not to run, he wept. Throughout the final phase of his career, Humphrey established the Presidency as the only goal which would bring his redemption. When he chose not to enter the 1976 campaign, he knew he would never reach that goal.

Conclusion

Humphrey will always be remembered for his paradoxical political career as principled spokesman for liberal issues and perennial campaigner for the presidency. This Burkean rhetorical analysis also reveals another duality to his career. In the short term, it was like a roller coaster filled with "ups" and "downs," but in the long run, Humphrey experienced a steady growth. The tragedy in Humphrey's life was that the goal he prized most, the Presidency, eluded him to the end, and becoming Vice President only whetted his appetite even more for the highest office.

Humphrey entered politics an optimistic man of principle hoping to alter the existing order and improve society. He saw as evil society's values concerning human rights and the political establishment--the hierarchy was polluted. For the problem of human rights, Humphrey saw a variety of people and institutions as contributing to the situation, but he focused guilt on the Federal government's unwillingness to take a firm stand. In contrast, rejecting the Senate's archaic political hierarchy, Humphrey saw a shared responsibility, so he assigned guilt to both the power base in Washington, D.C. and to his own brash behavior. After a period of struggle and growth, Humphrey viewed the Civil Rights Act

of 1964 as a means of purifying the Federal government's guilt regarding human rights. Earlier in his career it would have been difficult for him to have seen this act as sufficient.

To purify the problems in the political establishment, Humphrey worked within the system to gain power and esteem and ultimately contributed to reducing the power of the seniority system. His efforts to purify the political system ultimately shifted from his initial goal of modifying the seniority system to his means, elevating his own position, culminating in his 1960 campaign for the Presidency and his 1964 election to the Vice-presidency. Following his troubled term with President Johnson during which he had to compromise his principles, Humphrey viewed the Presidency as his ultimate means of redemption. Defeats in 1968, 1972 and a refusal to campaign actively in 1976 left Humphrey unredeemed. Ironically, his failure to receive complete redemption results primarily from shifting away from his original goals of human rights and the political establishment toward elevating his own position. His original goals were largely achieved even though his own aspirations were thwarted.

Although he is considered one of the finest legislators of his era, history will remember Hubert H. Humphrey as a man who failed to reach the office he desired most--President. His incomplete redemption is the final irony in his life. Humphrey's failure resulted partially from his success. His life was devoted to achieving equality in society and the political arena. The powerful, established politicians had kept him "in his place" as a freshman Senator, but, in the twilight of his career, the powerful, young politicians kept him from the office he desired more than anything else: President of the United States.

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The Involvement of Students with Communication Disorders in Academic Theater Productions

Cheryl D. Gunter, Iowa State University

An issue that has arisen in the discussion of communication disorders is the extent to which children, adolescents and adults with disorders can be included in various extracurricular activities. Schools offer a colorful assortment of theater events directed to the interest areas and skill levels of students. Sometimes those with disorders become involved in such events as writers, artists, costumers or in other duties. When those with disorders audition for roles as actors, theater administrators are then faced with the issue of how to balance the clinical needs of the students with the artistic needs of the theater. The idea of how to best involve those with disorders is often debated. This article is an overview of four levels of involvement which could be selected. While no clear answer exists to cover all situations, it is crucial for educators to discuss the advantages and disadvantages of each selection. This article is intended to stimulate discussion with its framework.

The Nature of Academic Theater Productions

Schools offer curricula in theater that introduce students to all facets of information related to this overall area. Students learn about both the material covered in the medium and the vast assortment of skill areas that contribute to this medium. The addition of extracurricular theater activities to these curricula enhance the extent to which students appreciate and apply this information. Such activities have several distinct values for students, teachers, administrators, and observers alike. Academic theater activities allow students to understand and use curricular information in an extracurricular or real-life situation. In turn, teachers can evaluate the work of students in a manner that adds the practical to the more philosophical ideas. Academic theater activities allow students to evaluate theater as a career choice in a more informed manner. In turn, even students who decide on another area can maintain an interest in theater as an avocation. Academic theater activities allow observers (the audience) to see the efforts in which students are involved. In turn, observers have an enhanced appreciation of the artistic areas included.

The Nature of Communication Disorders

Students with communication disorders communicate in a manner that has one, a combination of, or all of these four traits (Van Riper and Emerick 34-35).

Trait #1: Diminished skills result from, or lead to, harm to the communication mechanism. In some cases, communication disorders can result from physical harm. For instance, an individual could have had a head trauma that diminished how well others could understand the information or the intention of the communication. In some cases, in contrast, communication disorders can lead to physical harm. For instance, an individual could vocalize in a manner that causes strain to the vocal folds, which later leads to conditions like nodules or ulcers. While not all communication disorders have a physical basis, some do.

Trait #2: Diminished skills render the structure or content of the communication hard to understand. For instance, someone with a communication disorder could find it difficult to articulate the sounds in words so that a listener could recognize the words, or he or she could find it difficult to understand what such words or combinations mean. Someone with a communication disorder could also find it difficult to share information or intentions at the level of the listeners.

Trait #3: Diminished skills direct undue attention to the communicator. Some area of communication is so distinct or different from the norm that it demands the attention of listeners. As an illustration, someone with a communication disorder could have a voice that has traits inappropriate for his or her personal traits, such as too low or too loud. Others with disorders could include those with confluent behaviors such as tics or those with unusual, even bizarre content. In cases like these and others, it is common for listeners to describe someone as much in terms of his or her manner of communication as with other, often more salient traits.

Trait #4: Diminished skills cause an undue emotional reaction in others or the communicator. Someone with a communication disorder could interact in a manner that disturbs others. In some cases, the listeners are so distracted because of some communication trait that it is hard for them to focus as much on what is said as how it is said. Sometimes a reaction from mild to extreme uneasiness makes it hard for listeners to be around someone. In some cases, the milder disorders evoke as much of a reaction as the more extreme traits. Someone with a communication disorder could be disturbed because of his or her own weaknesses. Diminished self-esteem and self-confidence are common. Even when the disorder is so mild that few others notice it do such reactions sometimes occur with students.

Oral communication disorders are characterized either as *speech disorders*, which include problems with the production of the voice or of clear and fluent speech, or *language disorders*, which include problems with understanding and

using the content and structure of a language and applying the language appropriately to different situations (ASHA). Communication disorders can be mild (to the extent that both trained and untrained observers would notice and react to them in interactions).

The Incidence of Communication Disorders

Research that notes the incidence of various communication disorders in the United States has centered on disorders in younger children and older adults (Fein 37; Gillespie and Cooper 739-743; Leske 217-225). There has been, however, one overview of the incidence of communication disorders in new students in universities which, asserts the author, would be a valid estimate of disorders in adolescents (Culton 3-7). The author reviewed speech screenings of an estimated 30,000 students from 1971 to 1983 and estimated these incidence numbers: (a) 1.4% of students had disorders in speech sounds (various errors in the production or combination of speech sounds), (b) 0.7% of students had voice disorders (problems related to voice characteristics such as loudness, the pitch level, or the tone) and (3) 0.3% of students had a disorder in fluent speech (abnormal speech rates or stutter or clutter behaviors that diminish the speech rhythm). The speech screenings at this author's school did not assess disorders in language. However, other research has estimated that 6.2% of adolescents have varied disorders in this area (Marge 29-34). Some of these students could thus continue to have disorders at the time of their enrollment in universities. So, based on these incidence estimates, at least 9.0% of adolescent students would have a variation of a communication disorder. This estimate does not include the other students with disorders who would be considered "Special Needs Students" in educational classification codes, such as those with deafness, blindness or other disabilities. This estimate also does not include the other students with disorders that are so mild that there has never been a formal evaluation conducted for them or a traditional label attached to them.

Communication Disorders and Academic Theater Activities

Some students with communication disorders seek out some theater activities (Boone and Plante 2-9). Of these, some are unaware of their disorders. In some cases, students were never told about their disorders. In other cases, students were told their disorders had been cured or overcome. In these situations, students rehearse for and enter auditions with no idea that teachers or administrators would comment on their disorders. Others are, in contrast, aware of their disorders. These students sometimes think their disorders will not affect

their work. Other students think their disorders will affect their work in rehearsals and auditions. However, these students sometimes intend to use theater tasks to address communication skills not treated in other activities. For instance, a student with a voice disorder could use a new loudness level in new situations, or a student who stutters could use more fluent talk in this new tense or somewhat unfamiliar endeavor (Boone 102-103; Van Riper 348-352). Or, these students intend to use theater activities to enhance and retain communication skills treated earlier, as in the case of a student who has tried to use grammatical structures in front of classes and continues that effort in front of theater audiences. Students sometimes also use theater activities to overcome uneasiness or embarrassment related to a disorder. In these situations, students rehearse for and enter auditions with some idea that teachers and administrators intend to comment on their disorders but no clear sense as to how this would occur. Often these teachers and administrators have no clear and consistent notion themselves as to how to address, or even label and describe, communication disorders.

Issues to Consider

When teachers and administrators face the decision of whether to and how to include students with communication disorders in theater activities, their deliberations must include consideration of crucial issues. One issue, of course, is consideration of how difficult involvement in theater activities would be for students with disorders. These students could indeed find some theater tasks difficult because of their diminished skills. Mild disorders could render activities a minor chore, while more extreme disorders could render activities a major challenge. The lists to follow, while not all-inclusive, illustrate the vast assortment of effects communication disorders could have on theater skills.

Disorders of Voice

1. The loudness level of the student does not match the best loudness traits of the character.
2. The loudness level of the student does not blend with that of the other students in their characters.
3. The loudness level of the student does not match the needs of the audience members, who find it difficult to hear or a distraction to the show.
4. The loudness level of the student is inconsistent.
5. For the student to maintain a loudness level strains the mechanism.

6. The pitch level of the student does not match the best pitch traits of the character.
7. The audience members find the pitch level a distraction to the show.
8. The pitch level of the student is inconsistent, as pitch breaks occur.
9. The pitch varies as the loudness varies, which reflects vocal strain.
10. Vocal tones of the student do not match the best vocal traits for a character.
11. The audience members find vocal tones distractions to the show.
12. Overall, the student produces a voice that somehow abuses or strains the vocal mechanism.

Disorders of Fluent Speech

1. The rate of speech is too fast for the character.
2. The rate of speech is too slow for the character.
3. The rate of speech is inconsistent, which leads to an unusual intonation pattern which could be a distraction to the show.
4. The student has unusual stress on words, which renders these harder to understand and distracts the audience.
5. The student has an excessive number of interjections into the speech, as in "um" or "er".
6. The student has physical traits associated with non-normal dysfluencies, such as unusual facial expressions or movements.
7. The student clutters as he or she speaks.

Disorders of Speech Sounds

1. The student has a non-standard pronunciation of words other than that seen as normal for various dialects.
2. The student misarticulates sounds.
3. The students misarticulates words, which renders them hard for the audience members to understand.
4. The overall speech is hard to understand.
5. The pronunciation or articulation skills of the student are a distraction to the audience members.

Disorders of Language

1. The student has problems reading scripts and related materials.

2. The student has problems remembering written material from scripts.
3. The student has problems recreating written material from scripts.
4. The student also has problems writing notes about scripts or directions.
5. The student finds it hard to understand directions or cues from others.
6. The student has problems understanding or using words, either alone or in combination with others.
7. The student has problems understanding or using various areas of information.
8. The student has problems understanding or using assorted sentence structures, either alone or in combination in narratives.
9. The student has problems understanding or using various conversational or interactional skills.
10. The student finds it hard to match nonlinguistic behaviors to linguistic skills.
11. The student finds it hard to match paralinguistic behaviors to linguistic skills.
12. Overall, the style of communication does not match traits of the character.

Given that numerous tasks assorted with theater activities could be difficult for students with communication disorders, consideration now turns to the issue of if, and if so, how such students could be involved. This article continues with an overview of four models of involvement, with attention to the advantages and disadvantages of each.

Model #1: No Involvement for Students with Communication Disorders

In this model, students with communication disorders do not have roles as actors in theater activities. In some cases, teachers advise students not to audition for roles. In other cases, however, teachers allow students to audition but do not award them roles. Teachers would instead advise them about disorders and the effects those could have on activities. Students are allowed to make alternative contributions to theater activities, such as in work as writers, costumers or ushers.

The reasons for this model are varied: As is obvious from the earlier section, students with communication disorders would find some tasks difficult. To include such students would dictate that a director devote considerable individual attention to their needs. A director in some cases would sense this differential treatment. Also, other students who were not selected would wonder about the cast decision. The traits of communication disorders could render characterizations less effective and thus diminish the artistic merit of an overall show. Disorders could also be a distraction to audience members and to critics.

Teachers and administrators who select this model should, however, consider some ideas as a caution: This model assumes students with communication disorders have skills that are diminished in a more severe manner. However, a number of students have milder disorders. These would not render tasks as difficult in some cases. These also would not demand as much individual attention. Some students would find it easier to minimize the effects of their disorders on their characterizations and thus minimize the distraction to others. In fact, in the cases of many milder disorders, unless someone were trained in evaluation or observation of communication, he or she would not focus on these conditions. The model also minimizes or excludes the idea that even students with skills in the normal domain have room to enhance their abilities. And the reactions of students to cast decisions should be considered. Exclusion from activities sometimes results in considerable hurt, to which those involved should be sensitive.

Overall, this model values the artistic needs of the theater over the clinical needs of the student. While inclusion and variation could be ideals in theater activities, whatever would distract from the artistic merit of an event would be excluded.

Model #2: Limited Involvement for Students with Communication Disorders

In this model, students with communication disorders do have roles as actors in theater activities. The easier means to implement this model is to involve students with communication disorders in the smaller, less noticeable roles. The harder, but more creative and more sensitive, means to implement the model is to match the traits of students with the traits of characters. As illustrations, a student who stutters could act as a character who does, or a deaf student could act as one who is. A variation of this model involves the establishment of innovative theater activities for individuals with certain kinds of disorders, such as theaters for the deaf or for those with a related disorder.

The reasons for this model are varied: The idea that student traits are matched to character traits is common in cast decisions. In this sense, students with communication disorders are treated the same as other students. Someone with a disorder is not excluded by definition. Instead, this student auditions and is excluded if and when there is no character whose traits match his or her own. This is the case in most cast decisions. This attitude would also stimulate the inclusion of material with characters with disorders as a focus. This would result in a more diverse artistic effort and theater schedule.

Teachers and administrators who select this model should, however, consider some ideas as a caution: This model labels students with disorders. As stated in an earlier section, some students are more aware of and comfortable with the

label of a communication disorder than others. For some to be identified with a condition would be traumatic for them. Also, sometimes it is difficult to locate material that includes characters with disabilities. And in some cases the characters are more humorous than serious. Students with disorders who assume these roles could be the focus of ridicule from audience members. Some students would find it difficult to know whether the reactions were for their own traits or those of their characters. In addition, some students without disorders who want an artistic challenge could seek roles of characters with disorders in order to learn how to simulate these traits. The automatic use of students with actual disorders in these roles limits the activities for the other students.

Overall, this model values both the artistic needs of the theater and the clinical needs of the student. There is attention to the need to include students. At the same time there is attention to the issue of how to best include students with disorders based on their own communication traits and needs.

Model #3: Involvement of Students as a Clinical Method

In this model, students with communication disorders do have roles as actors in theater activities. However, the focus of these roles is as much clinical as artistic. Students use roles as the contexts in which to habituate communication behaviors addressed in earlier clinical activities. As illustrations, a student who has worked to become louder could use a role as a means to demonstrate that skill in a real-life situation, or a student who has worked to articulate a sound in a clear manner could do the same.

The reasons for this model are varied: The idea that all students should or could be central to some theater activities. However, so is the idea that all students should be included for a reason. It is true that in a lot of cases the reason is fun. However, in other cases the reason is work toward an end intention. The enhancement of communication skills is a valid aim. This model allows interaction between clinicians and artisans in an innovative, unusual method of treatment. Often the final task in treatment is the habituation of skills. With access to theater activities, a clinician does not have to simulate or recreate such conditions and thus can devote effort to the behavior.

Teachers and administrators who select this model should, however, consider some ideas as a caution: This model assumes that treatment of skills can indeed enhance those skills. Some students with communication disorders, however, will never have much better skills. In some conditions, such as severe neurological disorders, there is a limit to how much the communication can be enhanced. This model also assumes that some students want to be involved in treatment. Some students with communication disorders, however, do not. In some cases, the disinterest stems from the view that there is no disorder. In other cases,

reasons for disinterest include time limitations, cost limitations or the attitude that treatment will not work. When theater activities are used in a clinical sense, it is crucial to note that this causes a dual focus for students, who must work both on the communication skills and on the skills needed for certain characterizations, all at the same time. To deal with this conflict would be difficult.

Overall, this model values the artistic needs of the theater and the clinical needs of the students. This model blends attention to both areas in an innovative manner which allows students to be involved both with the condition of attention to certain skills that should be enhanced.

Model #4: Unlimited Involvement for Students with Communication Disorders

In this model, students with communication disorders are considered for and awarded roles as actors in theater activities with no attention to their disorders. In some variations of this model, teachers and administrators even seek out students with disorders for roles to enhance the diverse nature of an event.

The reasons for this model are varied: The central intention of many theater activities is fun and entertainment. To exclude students with an interest in such activities would distract from this intention. To include students with disorders would be an admirable model for other extracurricular activities. To include them would also shift the focus from their communication as the central trait of their lives. To include them would also be consistent with the idea of "blind" cast decisions which are more common now, such as color-blind or even gender-blind matches of individuals with characters. The inclusion of students with communication disorders in roles would show audience members that to have a disorder is a common situation. Also, the rules of some sources of funds for theater activities mandate that such events include all students. And the schools which are sensitive to the mandates of laws related to those with disabilities often see these as reasons to include those with disorders.

Teachers and administrators who select this model should, however, consider some ideas as a caution: To select this model is to demonstrate the intention to live with the results of the decision. Thus, whatever distractions or difficulties occur for students, teachers, audience members, or critics are considered worth the effort to include all individuals. To select this model is also to dedicate whatever time and effort is involved to accommodate student needs.

Overall, this model values the clinical needs of the student above the artistic needs of the theater. All contributions of students, no matter what their intrinsic or extrinsic merit, are valued and included.

Conclusion

The decision as to how to best include students with communication disorders in theater activities is sometimes a difficult one. Those of us who as audience members have listened with frustration to a student whose misarticulation of a sound distracted us from his or her overall work can empathize with teachers and administrators who decide to exclude some students from shows. On the other hand, those of us who have listened with admiration to a student whose efforts to overcome a disorder showed in his or her overall work, can empathize with teachers and administrators who decide to include these students to their best extent in shows. Numerous situational variables exist that influence the final decision: the kind of show, the intention of the show, the time constraints in the construction of the show, the needs of the student, the kinds and numbers of available students and the kinds and extents of disorders.

This article has overviewed various ideas to consider related to this decision. While this article does not contain a definitive answer to the issue, it does end with the admonition to teachers and administrators not to select an isolated model as the basis for actions across all situations. It is best, instead, to consider each of the theater activities in and of itself and make a valid decision based on the considerations overviewed here.

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Copyright and the First Amendment:
Another Look at the Peaceful Co-Existence Position

Donald Fishman, Boston College

In 1970, the late Melville Nimmer, professor of law at UCLA, wrote a landmark article entitled, "Does Copyright Abridge the First Amendment Guarantees of Free Speech and Press?" Nimmer raised two important questions about conflict between the First Amendment and copyright law. First, Nimmer asked, does the copyright statute impermissibly abridge the First Amendment if such "expression consists of unauthorized use of material protected by copyright?"¹ Second, "Doesn't the first amendment obliterate the copyright clause and any laws passed pursuant thereto?"² To Nimmer, it was clear that "copyright laws do in some degree abridge the freedom of speech, and if the first amendment were literally construed, copyright would be unconstitutional."³

By the mid-1970s, as First Amendment defenses in copyright infringement cases became more commonplace, the relationship between copyright law and the First Amendment increasingly attracted attention, especially in light of the pro-free speech decision in Triangle Publications v. Knight-Ridder Newspapers.⁴ During the mid-1980s, a strong perception of the conflicting interests between copyright and the First Amendment crystallized. In his widely-used textbook on freedom of speech, Thomas Tedford identified three areas of tensions between the two bodies of law: 1) Using copyright laws to censor information; 2) Cases where ideas and expression cannot be distinguished; 3) The chilling effect of having to obtain permissions.⁵ To a growing number of commentators, it appeared that the conflict between a clause that permits "monopoly of expression" and an amendment that guarantees "freedom of expression" seemed inevitable.⁶

It is also possible to argue that the relationship between copyright and the First Amendment has been a harmonious marriage. This position argues that the two bodies of law, one a provision of the Constitution, and the other an amendment to the Constitution co-exist smoothly and that they serve different objectives within a larger "system of freedom of expression."⁷ This position also asserts that it is only at the margins that the First Amendment and copyright conflict. Evidence for this proposition can be seen in the paucity of cases of conflict prior to 1970 and the conspicuous absence of cases after the mid-1980's where First Amendment defenses have been accepted as a central element in the decision by the courts.

Still, the clash between the public's right of access to information and a provision of the Constitution gives rise to a question of primacy. Stated simply,

should cases of conflict between access and ownership of information be resolved in favor of the First Amendment or the property interests of a copyright holder?

The primacy position contends that the First Amendment invariably should prevail because of its status as an amendment. Because the First Amendment is an "amendment", it supplants anything inconsistent in the text of the Constitution. The Founding Fathers ostensibly designed the Bill of Rights to limit the scope of the broad grants of powers given to Congress in the body of the Constitution.⁸ According to Justice Douglas, "[t]he framers of the Bill of Rights added the guarantees of speech and of the press because they did not feel them to be sufficiently protected by the original constitution. This liberty is necessary if we are to have free, open and lively debate of political and social ideas."⁹

Is the copyright clause then subordinate to the First Amendment? Or is the First Amendment co-equal to Copyright? Have recent court decisions attempted to reconcile First Amendment interests with the rights of copyright owners?

This paper examines the harmonious co-existence position between copyright law and the First Amendment. The paper is divided into three parts. Part One discusses the rationale underlying copyright law. Part Two explores the provisions and drawbacks of the Fair Use Doctrine. Part Three analyzes the idea-expression dichotomy.

The Rationale Underlying Copyright Law

Article I, Section 8, Clause 8 of the Constitution empowers Congress "to promote the Progress of Science and useful Arts, by securing for Limited Times to Authors and Inventors the exclusive Right to their respective Writings and Discoveries."¹⁰ This clause is one of the few instances where the term "Right" is explicitly used in the Constitution. The premise underlying the copyright clause is that an economic incentive should be provided to encourage authors and inventors to produce, and that society as a whole will benefit because the writing and inventions will create new ideas and new products. The emphasis is placed on providing incentives to individuals that will lead to a public benefit. In Mazer v. Stein, the Court wrote that "[E]ncouragement of individual effort by personal gain is the best way to advance public welfare through the talents of authors. . . ."¹¹

The language of the Constitution provided a framework for the Copyright statutes that subsequently were enacted. One key phrase in the Constitution that guided statutory construction was "limited times." An individual was granted a monopoly, whether it be a copyright or patent, for a limited amount of time. The first Copyright statute used two terms of fourteen years. The more widely known 1909 Copyright Act used two terms of twenty-eight years. The current

1976 Copyright Act extends the duration to the life of an author plus fifty years.

The notion of a monopoly usually carries with it a pejorative status in American law. In copyright law, however, the author or creator is given a monopoly for a limited period in order to encourage him or her to produce. According to the Constitution, authors and creators are thus guaranteed a period when they have an "exclusive right" to control the product in order to reap a profit. The Constitution does not permit the existence of a "perpetual right" to copyrighted materials. But it does allow Congress the latitude to interpret the proper time frame in order to optimize the benefits of copyright protection. Similarly, the word "writings" has been interpreted by Congress and the courts in an expansive way to include sculpture, videotapes, graphics, maps, paintings and cartoon characters.

A copyright thus provides a monopoly to authors, artists and creators for their respective writings and works. The author has the exclusive right to control the work and can deny authorization to use, reproduce, perform or display the work for the statutory life of the copyright. This is the trade-off that Congress makes in order to promote intellectual, artistic and creative work. The monopoly privileges have pre-determined goals:

The monopoly privileges that Congress may authorize are neither unlimited nor primarily designed to provide a special private benefit. Rather, the limited grant is a means by which an important public purpose may be achieved. It is intended to motivate the creative activity of authors and inventors by the provision of a special reward, and to allow the public access to the products of their genius after the limited period of exclusive control has expired.¹²

To avoid a clash between the Copyright clause and the First Amendment, courts have relied upon two doctrines to minimize conflict: 1) The Fair Use Doctrine and 2) The Idea/Expression dichotomy.

Fair Use Doctrine

One of the most important approaches to sidestepping a clash between the First Amendment and copyright law is the Fair Use Doctrine. In its application, the Fair Use Doctrine involves the weighing of competing interests against the backdrop of promoting the public welfare. On the one hand, judges continue to emphasize the importance of providing incentives to produce for authors and creators so that new knowledge and expression will be created. On the other hand, the law began to protect the limited appropriations by journalists, teachers, researchers and other users of copyrighted materials if some overriding social purpose could be demonstrated. In effect, the Fair Use Doctrine became a mechanism to balance the divergent interests of owners and users of copy-

righted materials. Predictably, the balancing calculations were never precise or clear-cut. As early as 1939, The Fair Use Doctrine was labeled "the most troublesome in...[the] whole law of copyright."¹³

The Fair Use doctrine defies easy definition. For one thing, it does not mean "free" use or unlimited access to materials.¹⁴ For another, it is regarded as a "rule of reason" that was developed by judges in common law and was subsequently incorporated into Section 107 of the 1976 Copyright Act after its utility was demonstrated under the 1909 Act. The doctrine is comprised of four factors, each of which is cited below:

1. *Purpose of the Use.* Courts are willing to grant wider latitude for some purposes. Section 106 mentions six purposes that are treated with special attention: A) Criticism, B) Comment, C) News reporting, D) Teaching/Classroom, E) Scholarship, and F) Research. In addition, courts have been willing to grant breathing room to non-profit activities. In the Sony case, however, the Court stated a "for-profit" enterprise should be treated "presumptively unfair."¹⁵ Similarly, in the Kinko's case, a New York District Court ruled against the giant photocopying chain. The court stated that, while Kinko's served a large number of non-profit educational institutions with its course packets, the chief purpose of Kinko's was to make money and that "Kinko's work cannot be categorized as anything other than a mere repackaging."¹⁶

2. *Nature of the Work.* Some works are treated more liberally than others in the eyes of the courts. News, for instance, is treated with more consideration than a work of entertainment. A factual and non-fiction work receives less weight than a creative work. Items like music sheets and work books are regarded as consumable items, and there is presumption against using materials from them while non-consumable work may be treated with greater leeway. In the Sony case, the dissent argued vigorously that a distinction should be drawn between productive and non-productive use. A productive use involved something that was creative and required the user to add an element to what previously existed. A non-productive use merely took the item and used it passively for entertainment. The dissent viewed the videotaping off-the-air a non-productive use and contended it should never be treated as fair use.¹⁷ The Kinko's court used the same rationale, arguing that photocopying without adding something to the original work was not a productive use.¹⁸

3. *Amount Taken.* The courts examine the amount of material taken and weigh it against the work as a whole. Different ratios have been applied to different types of work. It is possible, for example, for a classroom teacher to take a chapter in a prose book if only one copy is handed out to each student, and the copying is regarded as spontaneous. At the same time, even taking a limited number of words of poetry or music may trigger the claim of an unfair appropriation of another's work.

4. Market Effect. When the economic injury to the copyright holder can be demonstrated, even making a single copy or taking a limited appropriation, no matter how small the money involved in the case, may involve an infringement action. If the unauthorized use damages the market for the original work, then the courts have been reluctant to extend any latitude to the copyright users. Among the four criteria, the market variable has usually been given the greatest weight by the courts.¹⁹

The Fair Use doctrine, thus, provides a way to sidestep a head-on clash with the First Amendment. If the issue under consideration involves the public interest or a public figure, it may trigger some assistance for users of the desired material from one or more of the six statutorily enumerated factors in the Copyright Act. For instance, Factor Number One provides a justification based upon the overriding public importance of news and commentary. But the results are not easily predictable. The case of Harper & Row v. Nation Enterprises²⁰ shows the tensions between First Amendment and copyright interests are likely to persist, even under a reasonable expansive Fair Use Doctrine. Moreover, this was a case involving a public figure, the presidency, and issues of overriding public importance.

Harper & Row v. Nation Enterprises Decision. After leaving the White House in 1977, President Gerald Ford contracted with Harper & Row and Reader's Digest, giving them the exclusive rights to publish his then unwritten memoirs. The book was to include the circumstances surrounding his pardon of Richard Nixon, Ford's observations on the Watergate crisis, and views on his presidency. Ford agreed not to disseminate this information in any media prior to publication since the memoirs contained information based upon previously unpublished material. Moreover, the publishers were granted the exclusive rights to license pre-publication excerpts. Both Harper & Row and Reader's Digest jointly signed a pre-publication licensing agreement with Time magazine. Time agreed to pay \$12,500 in advance and another \$12,500 for the right to excerpt 7,500 words from the President's account of the pardon. Time was scheduled to publish the excerpts in its April 23, 1979 edition. This was approximately one week before the memoirs were scheduled to be shipped to bookstores. In addition, Harper & Row quickly implemented careful procedures to ensure the confidentiality of the manuscript during two years of Ford's writing.

In March, 1979, immediately before the scheduled publication, an unidentified individual gave a copy of the Ford manuscript to Victor Navasky, editor of the Nation. Although he had neither solicited or paid for the manuscript, Navasky "knew that his possession of it was not authorized."²¹ He also knew that the memoirs were about to be published, although he did not know of the scheduled serialization of the work in Time. Navasky wanted to create a scoop with the manuscript, and he worked tirelessly over a weekend reading the work and selecting portions in it about the pardon and other potentially controversial

matters. In writing a 2,250 word article, Navasky did no independent researching or checking apart from reading the manuscript. He did learn about Time magazine's plans to publish excerpts, and he announced the publication date of those excerpts in his April 3, 1979 article. Navasky believed that he had scooped Time in publishing the 2,250 word article in the Nation. Navasky also believed that he had taken materials that were historical, unprotectible facts about a public figure, and that the use of copyrightable materials in this instance constituted fair use.

Harper & Row sued the Nation in February, 1980 for copyright infringement. The District Court found that the unpublished manuscript was protected by copyright and rejected the fair use defense because the article contained no new facts and because it was not hot news. In addition, the court rejected the fair use defense because the article was published for profit and took the "heart" out of a licensing agreement. The court conceded that some of the materials in the Nation's article were not copyrightable. But because the market for the original work was harmed when Time canceled its pre-publication agreement, the court found copyright infringement.²²

The appeals court adopted a much stronger First Amendment position and placed a greater weight on the public interest in the information that was published. The Second Circuit Court of Appeals reversed the District Court on a 2-1 decision. The Court found that the issues under discussion--the Nixon pardon, the Watergate crisis, the Ford presidency--were matters of public interest where the free speech interests outweighed the interests of the copyright holder. The article was characterized as reporting "news or recent history" and it was important for the public to have access to this information. The Nation's "for profit" interest was dismissed as being legally irrelevant.²³

The Supreme Court Decision in Harper & Row. The Supreme Court reversed the Second Circuit in a 6-3 decision, contending that the Nation's verbatim copying of 300 words from the unpublished manuscript did not constitute fair use. Writing for the majority, Sandra Day O'Connor explained that the Second Circuit did not give enough attention in its decision to the fundamental purpose of the Copyright Act, which is the creation of new knowledge. O'Connor declared that the copyright system is designed to assure a fair return on their investment for authors and creators in order to benefit the public. In this respect, President Ford was motivated to work for two years writing his memoirs because there was some reward to him and the public would benefit because Ford provided them with "new material of potential historic value."²⁴

O'Connor contended that the Fair Use Doctrine must be tailored to the specific facts of the situation. She emphasized the importance of the right of first publication and that the system of copyright must assure that authors of even historical narratives "enjoy the right to market" their original contributions in such work "as just compensation for their investment."²⁵ To do otherwise would

diminish the incentives for public figures to write their memoirs. O'Connor argued that an expansion of the Fair Use Doctrine to include a public figure exception was not warranted because of the "First Amendment protections already embodied in the . . . distinction between copyrightable expression and uncopyrightable facts and ideas . . ." ²⁶

O'Connor dismissed each of the four factors in the Fair Use Doctrine, although she did concede the claims made under the first statutory factor. She accepted new reporting as a goal of the Nation, but argued that it was only one of the four factors to be considered and not necessarily the determining one. ²⁷ At the same time, the fact that the Nation had "unclean hands" because of its unauthorized possession of a purloined manuscript hurt the magazine's claim. In addition, the commercial nature of the magazine's activities weighed against granting it leeway under the Fair Use Doctrine. With respect to the third factor, O'Connor noted that while the amount taken was quantitatively small, it had qualitatively taken the "heart" of the book. ²⁸ Finally, O'Connor characterized the fourth factor as the single most important element in fair use and that rarely does a court see such a clear-cut evidence of actual damages. ²⁹

Overall, the decision in Harper & Row v. Nation supports the thesis that just because you are a public figure does not mean that you will lose your copyright protection when producing a work analyzing the period of your involvement in public affairs. The reasoning in the decision was based upon the assumption that copyright law is designed to create monetary incentives to encourage individuals to produce new works. Most importantly, it supports a view that if a reasonable person would not have consented to have his or her material published by a third party, then the Court will find copyright infringement. This *implied consent standard* appears to add a new twist to the second statutory criterion, the nature of the works. Absent implied consent, an unpublished work will not be viewed under Factor Two as fair use.

Idea/Expression Dichotomy

Another key concept in copyright law is the idea/expression dichotomy. This principle states that only the expression of an idea is copyrightable; the ideas themselves are not. This distinction also offers a mechanism to circumvent the conflict between the First Amendment and copyright. By applying this concept, a useful line may be drawn that leads to a harmonious relationship between the two realms. The First Amendment deals with ideas; copyright with expression. The public interest under the First Amendment is fulfilled so long as the public has access to ideas. At the same time, the interest of the copyright holder is satisfied if he or she can protect the style of the work, the arrangement and pattern, and the expression.

There are two major analytical problems, however, with this distinction. First, the key terms are not altogether clear and they overlap with each other. Terms such as "theme", "plot", and "idea" cannot be easily distinguished from the expression. These terms are open to manipulation and the alleged bright line between "idea" and "expression" is more apparent than real. Second, the idea/expression dichotomy is not really a dichotomy, but rather it is an idea/expression-continuum. At points on this continuum, ideas and expression merge. This point is particularly evident with graphic works and it raises important First Amendment questions.

Professor Nimmer cites the example of the photographs of the My Lai massacre.³⁰ Nimmer contends the "[n]o amount of words describing the 'idea' of the massacre could substitute for . . . the photographs."³¹ Henry Hoberman describes a situation where the public interest is at stake and where the claims of the copyright holder run directly against access to information:

An amateur photographer captures the aborted liftoff of the space shuttle Challenger on film. The fortuitous angle of the photographer's camera provides the only known footage of the crew cabin's descent to earth and explosion upon impact. The photographer copyrights the films and sells the rights to a corporation that pledges to withhold the film from the public to 'protect' the families of the crew members. The author of a new book on the Challenger mission obtains a copy of the film from the photographer and develops a novel theory of foreign sabotage based on the information contained in the film footage. Despite repeated attempts to obtain permission to use the frames from the copyright holder, permission is denied.³²

The creator of the idea on foreign sabotage needs the photographs in order to demonstrate the truth of his/her claims. There are no useful alternative means of expressing the idea. This is a situation where the idea and expression are so closely connected with each other on the continuum that they overlap at points. In fact, here the idea and expression have merged. Without the picture, you cannot adequately discuss the idea of sabotage in the Challenger explosion.

Michael L. Crowley examines an instructive hypothetical idea/expression problem involving First Amendment issues:

The editor or broadcaster is under a deadline. He receives, by whatever means, a picture equivalent to those in the My Lai massacre or the Zapruder film. His new sense says this must appear in the paper or television. He notices a copyright notice on the back of the photograph or attached to the film can. He attempts to contact the owner of the copyright but, to no avail, the clock continues to run as facts about the story behind the picture or film become available, making the story more and more important. The editor or broadcaster is in a quandary. Run the picture and he is liable for infringement, refuse to run the picture and he has failed in his duty to the public interest.³³

In this instance, idea and expression are not easily separated. They overlap and may be said to be wedded to each other.

A clear example of the merging of idea and expression occurred in Time, Inc. v. Bernard Geis Associates.³⁴ The dispute involving the copying of several frames of the famous Zapruder pictures of the Kennedy assassination that Time-Life had purchased for \$150,000 from Abraham Zapruder and used in still photography from an issue of Life Magazine. Prior to selling the pictures to Time-Life, Zapruder had given copies of pictures to the Secret Service, which has submitted the pictures to the Warren Commission Report. The pictures were on file at the National Archives. These pictures were regarded by the defendants as an essential way to demonstrate the story of the death of a president. There were no other pictures with any historical validity. Fortunately, the court found in favor of allowing use of the pictures because of their historical importance.

Recent courts have not been that generous as the decision in Geis. As Justice Brennan noted in his dissent in the Nation, the Nation only used 300 actual quoted words of copyrighted materials. Brennan believed that the majority had failed to distinguish between protected expression and uncopyrightable information.³⁵ Brennan argued that the First Amendment interest in obtaining free access to and use of uncopyrightable information should be paramount to the need to protect the owner's exclusive rights.³⁶ In recent cases dealing with critical biographies of J.D. Salinger and L. Ron Hubbard, courts have been reluctant to allow a First Amendment defense and easy access to unpublished materials necessary to complete a work on a public figure. The rights of copyright holders, even when they are public figures, to control their own writings have been given more weight than the public's access to that information.

Conclusion

The peaceful co-existence position between copyright and the First Amendment is based upon three major arguments. First, the Framers of the Bill of Rights were aware of the Copyright clause, and they did not intend to supplant it with an amendment to the Constitution. The Framers believed that copyright and freedom of speech operated in different spheres and were not antagonistic to each other. Second, the Fair Use Doctrine is a flexible rule of reason that attempts to accommodate the interests of the copyright holders with the First Amendment needs of the public for information on issues of importance. Inherent in this flexibility is a mechanism to accommodate, when necessary, the different interests of the First Amendment and the Copyright provision of the Constitution. Third, the idea/expression dichotomy provides a troublesome but useful line to separate the concerns of the First Amendment from those of the Copyright Act.

Yet, as recent cases indicate, the problems with the Fair Use Doctrine and difficulties in applying the idea/expression dichotomy suggest that the tensions between the Copyright clause and the First Amendment will persist as a source of friction within our system of freedom of expression.³⁷ First Amendment interests should prevail over copyright claims, but the Supreme Court appears unwilling to accept this argument. The Court views protecting the economic interests of authors to create as a "means" in our constitutional scheme to encouraging freedom of expression. During the past decade, the Court has attempted to minimize the conflict that Nimmer and others saw developing, but the tensions between copyright and First Amendment interests will continue to exist. Unfortunately, the implied consent standard formulated by O'Connor in the Harper & Row case now places a very heavy burden on users of copyrighted materials who do not obtain permission or proper authorization.

Notes

¹Melville B. Nimmer, "Does Copyright Abridge the First Amendment Guarantees of Free Speech and Press?", UCLA Law Review 17 (1970): 1181.

²Melville B. Nimmer, "Does Copyright Abridge the First Amendment Guarantees of Free Speech and Press?": 1181.

³Melville B. Nimmer, "Does Copyright Abridge the First Amendment Guarantees of Free Speech and Press?": 1182.

⁴Triangle Publications v. Knight-Ridder Newspapers, 445 F. Supp. 875 (S.D. FLA, 1978).

⁵Thomas Tedford, Freedom of Speech in the United States, 2nd edition (New York: Random House, 1992), 332.

⁶Henry S. Hoberman, "Copyright and The First Amendment: Freedom or Monopoly of Expression," Pepperdine Law Review 14 (1986-1987): 571-600. See, also, David E. Shipley, "Conflicts between Copyright and the First Amendment After Harper & Row v. Nation Enterprises, Brigham Young University Law Review 1986 (1986): 983-1042.

⁷Franklyn S. Haiman, Speech and Law in a Free Society (Chicago: University of Chicago Press, 1981). See, also, Thomas I. Emerson, The System of Freedom of Expression (New York: Vintage Books, 1970).

⁸Melville B. Nimmer, "Does Copyright Abridge the First Amendment Guarantees of Free Speech and Press?": 1180, 1189.

⁹Lee v. Runge 404 U.S. 887, 892 (1971) (Douglas, dissenting).

¹⁰U.S. Constitution, Article I, Section 8, Clause 8.

¹¹Mazer v. Stein, 347 U.S.201 (1954)

¹²Sony Corporation of America v. Universal City Studios, Inc. 104 S. Ct. 774 (1984).

¹³Dellar v. Samuel Goldwyn, Inc. 104 F. 2d 661, 662 (2d Cir. 1939).

¹⁴Donald Fishman, "Instructional Materials and Copyright Dilemmas," Communication Education 25 (1976): 154-155. See, Also, J. Jeffrey Auer, "The Rules of Copyright for Students, Writers and Teachers," Communication Education 30 (1981): 24-255; Allen Lichtenstein and E. Phil Eftychiadis, "Student Video Productions: Who Owns the Copyright?" Communication Education 42 (1993): 37-50. Some historical aspects of the economics of copyright are discussed in Ronald V. Bettig, "Critical Perspectives on the History and Philosophy of Copyright," Critical Studies in Mass Communication 9 (1992): 131-155.

¹⁵Sony Corporation of America v. Universal City Studios, Inc. 104 S. Ct. 774 (1984).

¹⁶Basic Books, Inc. v. Kinko's Graphics Corp. 758 F. Supp. 1530 (S.D.N.Y. 1991).

¹⁷Sony Corporation of America v. Universal City Studios, Inc. 104 S. Ct. 774, 1984.

¹⁸Basic Books, Inc. v. Kinko's Graphics Corp. 758 F. Supp. 1530 (S.D.N.Y. 1991).

¹⁹Nicholas H. Henry, "Copyright, Public Policy and Information Technology," Science 183 (1974): 384.

²⁰Harper & Row Publishers, Inc. v. Nation Enterprises 471 . 539 (1985).

²¹Harper & Row Publishers, Inc. v. Nation Enterprises 471 U.S. 543 (1985).

²²Harper & Row Publishers, Inc. v. Nation Enterprises 557 F. Supp. 1067 (S.D.N.Y. 1983).

²³Harper & Row Publishers, Inc. v. Nation Enterprises 723 F. 2d 195 (1983).

²⁴Harper & Row Publishers, Inc. v. Nation Enterprises 471 U.S. 546 (1985).

²⁵Harper & Row Publishers, Inc. v. Nation Enterprises 471 U.S. 556 (1985).

²⁶Harper & Row Publishers, Inc. v. Nation Enterprises 471 U.S. 560 (1985).

²⁷Harper & Row Publishers, Inc. v. Nation Enterprises 471 U.S. 562 (1985).

²⁸Harper & Row Publishers, Inc. v. Nation Enterprises 471 U.S. 564 (1985).

²⁹Harper & Row Publishers, Inc. v. Nation Enterprises 471 U.S. 569 (1985).

³⁰Melville B. Nimmer, "Does Copyright Abridge the First Amendment Guarantees of Free Speech and Press?": 1197.

³¹Melville B. Nimmer, "Does Copyright Abridge the First Amendment Guarantees of Free Speech and Press?": 1197.

³²Henry S. Hoberman, "Copyright and The First Amendment: Freedom or Monopoly of Expression," Pepperdine Law Review 14 (1987): 574

³³Michael L. Crowley, "A First Amendment Exception to Copyright for Exigent Circumstances," California Western Law Review 21 (1985): 438

³⁴Time, Inc. v. Bernard Geis Associates, 293 F. Supp. 130 (S.d.N.Y. 1968).

³⁵Harper & Row Publishers, Inc. v. Nation Enterprises 471 U.S. 579-580 (1985).

³⁶Harper & Row Publishers, Inc. v. Nation Enterprises 471 U.S. 580-581 (1985).

³⁷See Tedford, 337-338.

Rhetorical Curse or Blessing?: Minnesota \$\$ Million Endorses A Female Candidate in the 1994 Senate Campaign

Debra L. Petersen and Kristin Tupa, Uni. of St. Thomas

The ink on Minnesota newspapers announcing the winners of the 1992 Congressional elections barely had a chance to dry before speculation began about the 1994 U.S. Senate race. Media reports indicated that if Minnesota \$\$ Million accomplished its goal of changing the gender balance of the Senate, Minnesota would elect a female Senator for the first time.¹ The organization, an ad hoc group of the Democratic Farm Labor (DFL) Party, announced that it has a singular goal--to raise one million dollars to elect a DFL woman to the seat now occupied by Senator David Durenberger.

The commencement of Minnesota \$\$ Million's fund-raising drive attracted immediate attention. Early media reports generated short lists of likely recipients, focusing attention on DFL women who had been, or were currently, female office-holders and state officials. The organization's effect on both the 1994 Senate and gubernatorial races was publicly debated. Critics declared that the organization had created a "genderization" of both races: DFL men interested in higher political office steered away from the Senate seat because it was "reserved" for women, while DFL women better suited for the governorship set their sights on the Senate seat. The only DFL male to announce his candidacy for the Senate sharply criticized Minnesota \$\$ Million's "gender litmus test," arguing that he, as a strong supporter of women's rights, could effectively represent women. Many political pundits predict chaos if the woman endorsed by Minnesota \$\$ Million is not the same person endorsed by DFLers at their June 1994 state convention.

As of December 1993, the Minnesota \$\$ Million steering committee has yet to determine exactly how and when it will endorse its candidate. It is clear, however, that although Minnesota \$\$ Million will not reach its fund-raising goal, it has significantly contributed to a widely held conviction that the DFL will endorse a female candidate.

Due to the unique characteristics of Minnesota \$\$ Million and the controversy engendered by its goal and methods, this study affords the opportunity to analyze an election in which diversity of representation has become a central issue prior to the selection of candidates. This study also provides the opportunity to explore the ways in which the "Million Dollar Woman" label has, and will likely continue to, impact the Senate campaign of the Minnesota \$\$ Million endorsed candidate. Based on our analysis of public discourse by and about the organization, we believe that the endorsement will create significant rhetorical

resources for the endorsee to draw upon, including the appearance of success and viability prior to the DFL state endorsing convention, which is particularly important for a female candidate. We also envision, however, that the endorsee will face criticism that has been levied against the organization, including charges of reverse discrimination.

In this essay, we first describe various aspects of Minnesota \$\$ Million, including its origin, goal and methods. We then outline the controversy surrounding the organization, concluding that it will take a skilled rhetor to simultaneously capitalize on the rhetorical resources created by the organization's endorsement, and to effectively respond to criticism of Minnesota \$\$ Million's goal and methods. Finally, based on what has transpired thus far, we suggest that the organization and endorsee utilize the following strategies: 1) Stress the value of a woman's ability to bring life experiences and insights that are different from a man's to the Senate; 2) Emphasize arguments rooted in expediency; and 3) Attempt to capitalize on Minnesota's reputation as a progressive, liberal state.

Minnesota \$\$ Million

Minnesota \$\$ Million is the brainchild of State Senator Carol Flynn and a small group of progressive, pro-choice DFL women. They tested the idea of creating a fund-raising organization to elect a woman to the Senate prior to the Clarence Thomas Senate confirmation hearings, but the anger they felt at the treatment Anita Hill received at the hands of an all-male Senate Judiciary Committee was the primary impetus for going public with their goal on November 12, 1991 (Stuhler). Another precipitating event was the failure of either Independent-Republicans or DFLers to nominate female congressional candidates for any of the eight open Minnesota congressional seats in 1992 (Smith "Word Out" 8A).

Minnesota \$\$ Million's stated goal is to elect a progressive, pro-choice, female DFLer to the U.S. Senate in 1994. The organization stresses that it exists solely because of the special monetary needs of female candidates. Based on previous Minnesota Senate campaigns, it is estimated that the 1994 campaign will be very expensive. States Minnesota \$\$ Million co-chair, Nina Rothchild, "None of us like the idea that money plays such a major role in the political system. . . . But the fact is, it does, and if you're going to have women in political office you have to deal with issues around money" (P. Berg 1). Spokespersons argue that there three intertwined monetary issues create huge roadblocks for female candidates: 1) the perception that women can't raise large amounts of money; 2) female candidates' difficulty in raising early money; and 3) the way in which many people view fund-raising abilities as a major indicator of a candidate's viability.

Minnesota \$\$ Million spokespersons assert that the perception that women can't raise the big money necessary for expensive Senate campaigns creates significant difficulties for all women candidates, even those who have demonstrated their fund-raising ability. They cite the example of Minnesota Secretary of State Joan Grove, the DFL endorsed Senate candidate in 1984. Although Grove raised more money than any DFL candidate prior to the state endorsing convention, media reporters were fixated on the question of whether she, as a female candidate, could raise the money necessary to win the Senate race (P. Berg 6).

Acknowledging the importance of early money for all candidates, Minnesota \$\$ Million spokespersons describe how it is particularly difficult for female candidates to raise it. Grove, who was considered to be one of the front-runners for the Minnesota \$\$ Million endorsement prior to her announcement that she would not make a Senate bid, concurs: "the test for being a legitimate candidate is whether you can raise money. It's a vicious circle because you have to raise money to be legitimate and you can't be a legitimate candidate without money" (Grove). Because prospective donors don't want to waste money on unelectable candidates, and because money is increasingly viewed as a major indicator of electability, Minnesota \$\$ Million organizers reason that if a female candidate raises money early on, this will lessen concerns about her electability. They assert that it is particularly important to convince major contributors, most of them white males, that their money will not be wasted on a non-viable female candidate (Harkness). They contend that because many of these men have other major concerns about their party fielding a female candidate for higher office, making fund-raising less of an issue increases the chances that they will contribute money to her campaign.

Minnesota \$\$ Million's focus on raising early money is consistent with the philosophy of other fund-raising organizations for women candidates. EMILY's List, a national fund-raising organization for female candidates, was founded on the belief that "Early money is like yeast--it makes the dough rise."² Managers of recent women's campaigns also indicate that establishing a well-financed, well-run, professional operation early on is an important way to signal a female candidate's credibility (Lake 5). Even if a female candidate is running as an outsider, as women frequently do, campaign managers assert that she needs to put together what looks like a traditional campaign to gain credibility. Although voters may be attracted to a woman's outsider image, she still needs to prove that she can operate within the existing political system.

According to Minnesota \$\$ Million co-chair Rothchild, the election of DFLer Paul Wellstone to the Senate in 1992 provided the organization with inspiration. Many people thought it impossible for Wellstone, a non-traditional progressive, to unseat a powerful and well-financed incumbent, Republican Rudy Boschwitz, just as many DFL insiders and voters believe that women aren't viable candi-

dates due to their fund-raising difficulties (P. Berg 6).

To accomplish its goal of raising one million dollars of early money for a female candidate, Minnesota \$\$ Million created a structure in which money is raised in one thousand dollar increments. The organization's bylaws call for each of the members who have donated this amount, or who have raised that amount from other, to have one vote. Because contributions, excluding operating expenses, cannot be used until the candidate is selected, many contributors set up separate savings accounts in which to store funds (Minnesota \$\$ Million). Once the organization endorses a candidate, contributors will be asked to write a check to the candidate's campaign committee because federal election laws prohibit the group from collecting the money and giving it to the endorsed candidate. The organization can best be described as a sophisticated pledge system, guided by a steering committee, rather than as a political action committee (Winegar). If no woman emerges with the group's endorsement, the pledges will be released.

Money has been raised in a variety of ways, including fund-raising parties, ranging from back yard barbecues to English teas and garden parties. Organizers report that many party attenders are initially concerned about giving money before a candidate has been named, but that they eventually are convinced of the need for drastic measures to elect a woman (P. Berg 6). In the summer of 1993, the steering committee hired a professional fund-raising firm to boost pledges.

As of late October 1993, Minnesota \$\$ Million reported that it had collected only \$275,000 of its goal but it puts a positive spin on its overall success. According to Rothchild, "It immediately gave credibility to the concept of a female candidate. . . . Without Minnesota \$\$ Million it's unlikely that either major party would have seriously considered a woman for that seat" (P. Berg 6). Spokespersons argue that the availability of funds for a female candidate created the perception within the DFL Party that a woman would be a major consideration. They assert that another indication of their success is that two well-known, qualified DFL women declared their candidacy. They cite an increased pool of potential supporters brought into the political system by the organization's goal as an additional advantage for the endorsee.

As Minnesota \$\$ Million's endorsement draws near, it is apparent that the funds raised will go to one of the two announced female DFL candidates. Ann Wynia is a college teacher, University of Minnesota regent, former House majority leader and former Human Services Department Commissioner. State Senator Linda Berglin served in the Minnesota House of Representatives from 1972-1980. She chairs the Senate Health and Human Services Committee. The organization will likely make its choice once it is apparent which of these two has the greatest support at the March caucuses.

Queried about the prospect of a female IR opponent, Minnesota \$\$ Million co-chair Barbara Stuhler, replied, "if the Republicans choose to select a woman candidate, so much the better--then we can talk more about issues and less about gender" (Stuhler). Following months of speculation that Senator Durenberger would not seek re-election, due to charges of ethical and financial misconduct, his announcement that he would not run has created a wide-open race for the Republican endorsement. Although Independent Republican women, including Lieutenant Governor Joanell Dyrstad, have expressed interest in the seat, and State Senator Gen Olson has announced her candidacy, all of the front-runners for the Republican endorsement are male.

Criticism Engendered by Minnesota \$\$ Million

It is apparent that Minnesota \$\$ Million's endorsee, referred to as the "Million Dollar Woman" in many media reports, will inherit criticism of the organization's goal and methods, along with its early money. The majority of the criticism thus far has come from within the DFL party.

The organization's harshest public critic is someone with a vested interest in the Senate race--Tom Berg, the only male DFLer to announce his candidacy. A former state legislator and former U.S. Attorney, Berg accused the organization of reverse discrimination when he announced his candidacy in October 1993: "I believe now that the voters will demand the best person, regardless of gender. . . . We have enough walls in this society without erecting more walls" (Whereatt "Tom Berg" 1B). Berg spurns what he calls the organization's "gender litmus test," asserting that, "There can be no argument that we need more diversity in the U.S. Senate. . . . But we must remember that the purpose of seeking such diversity is not an end in itself. . ." (T. Berg). He depicts himself as a potential legislator with a balance of attributes: one who would continue to effectively support women's issues, and, one who would be able to "duke it out," because "it's tough on Capitol Hill" (Perlstein 10). According to the *Star Tribune*, Berg attempted to bolster his claim that he is gradually wearing away the conviction that DFLers must nominate a woman for the Senate when he named three women as co-chairs of his exploratory campaign (Smith "Berg Acts").

In response to charges levied by Berg and others, Minnesota \$\$ Million offers a reality check: despite the hype of the "Year of the Woman," there are currently ninety-four men and six women members of the Senate. According to a Minnesota \$\$ Million pamphlet, "If these numbers were reversed, many of us would be happy to raise money to elect more men to the senate."

Even DFLers supportive of Minnesota \$\$ Million's goal have expressed concern over its methods. Senator Wellstone warned that the organization

should not "unduly" influence the political process by endorsing a candidate prior to the state DFL convention: "nobody wants it dictated to them" (Smith "Word Out" 8A). Minnesota \$\$ Million spokespersons defend the organization by emphasizing its ad hoc status. Rothchild declared, "We don't want to be a shadow political party. Minnesota \$\$ Million is a one-shot activity targeted at Durenberger's seat. We hope the rest of the process plays itself out as it normally would" (P. Berg 7). Lisa Niebauer-Stall, a 1992 DFL challenger to Fifth District DFL Representative Martin Sabo, accused the organization of employing the same methods that have been used to oppress women: "There is a problem in that we are pulling together a million dollars to ensure we're going to get a woman in the Senate, yet we're turning around and embracing that same system that has dealt injustice to women" (Perlstein 11). Spokespersons argue that their goal necessitates drastic measures: "citizens of Minnesota have elected senators to represent us in Washington for nearly 140 years. We have had approximately 50 opportunities to select a senator. Never have we chosen a woman" (Forster).

The earliest and most persistent criticism levied against Minnesota \$\$ Million by DFLers and others is that it has created a "genderization" of both the Senate and gubernatorial races. When former House Speaker Dee Long was considered a leading female contender for the Senate race, DFLer John Wodele argued that "isolating" Long for the Senate seat might be "illogical, confusing and eventually self-defeating" because she was considered by many political pundits to be better suited for the governorship (Smith Word Out 8A). A *St. Paul Pioneer Press* editorial called on the DFL to rectify the situation:

The DFL's early signal that the girls had better line up on the Senate side and stay away from the gubernatorial side reminds us of an earlier generation's playground games--girls, go play jump rope; us boys are gonna play baseball. Well, girls have been playing Little League with the boys for some time now. It's time the DFL fully integrated its games, too.

DFL leaders were quick to respond to these kinds of criticism. Party Chair Rick Stafford denied that the Senate seat has been "reserved" for a woman: "At our convention, people will not be voting for a candidate just because of their gender" (Whereatt "Tom Berg" 8A). Candidate Wynia concurred: "This seat is reserved for the person who can best represent Minnesota in the United States Senate. I'm running because I think I'm the best person" (Whereatt "Former House").

Minnesota \$\$ Million spokespersons assert that it is not their intention to "genderize" the two races, and express amazement at the success they have enjoyed thus far. Acknowledging that many men appear to have been scared off from the Senate seat, co-founder Flynn asserted that this has been "part of the fun" (Perlstein 10). Regarding the gubernatorial race, spokespersons state that they would be "Only too happy to secure a certain entry in Senate race and be

considered for the governor's race as well" (Smith "Word Out 8A).

Questions about the qualifications of the Minnesota \$\$ Million endorsee are more often hinted at than directly raised but we anticipate that this issue will continue to be raised. From the beginning of the fund-raising campaign, some DFLers question whether all qualified women were considered by the organization because it is led by DFL women considered to be party insiders (Perlstein 11). The qualification issue was heightened when the best known of the potential female candidates--Long and Growe--took themselves out of consideration. In response, a Minnesota \$\$ Million spokesperson argued that the endorsee "will of necessity be far better qualified than most men who have run, simply because it is a fact of life that for a woman even to be considered, she is subject to far greater scrutiny and expectations than men in similar circumstances" (Forster).

Rhetorical Advantages Created by the Minnesota \$\$ Million Endorsement

Although the endorsee will inherit these significant rhetorical challenges, we believe that the Minnesota \$\$ Million endorsement has already brought, and will continue to bring, significant rhetorical resources to her as she moves through the DFL endorsement process and into the Senate campaign.³ These resources, which are particularly important for female candidates, include: extensive media coverage, perceptions of credibility and success and a potential psychological boost for the endorsed candidate.

No expense media coverage has become a significant rhetorical resource for Wynia and Berglin. Increased name recognition is crucial for both of them, because, as noted in a November 1993 "Minnesota Poll," all potential or announced candidates from both parties have a name recognition problem, especially the females (Smith "Senate Hopefuls" 1B). Eighty-four percent of Minnesotans polled were not familiar with Wynia, while seventy-two percent didn't know Berglin's name. We anticipate that the Minnesota \$\$ Million endorsement announcement will receive extensive media attention, further increasing the endorsee's name recognition. At no cost to their campaigns, both of these women have also been able to begin articulating their platforms. In extensive articles about Minnesota \$\$ Million, major Minnesota newspapers have carried articles comparing the campaign platforms of Tom Berg, Wynia and Berglin.

Very importantly, both women have been depicted as front-runners for the DFL endorsement, creating images of credibility and success that will be enhanced by Minnesota \$\$ Million's endorsement. Wynia was on media shortlists from the beginning, and has been labeled a front-runner for the organization's funds since the summer of 1993. Berglin was included in the early lists of

possible recipients, and gained front-runner status in the media when she announced her candidacy.

Because Minnesota \$\$ Million has fallen short of its announced fund-raising goal, the potential for media coverage that focuses on the short-comings of the organization exists, but thus far this has not been the case, and spokespersons have been fairly successful in putting a positive spin on the organization's successes. Thus, the endorsed candidate will go into the DFL endorsement process being depicted as a winner.

We believe that Minnesota \$\$ Million and aforementioned sources have not overstated the importance of early money for a female candidate. As with any candidate, early money allows the candidate to recruit key consultants, hire a campaign staff, attract party workers and contributors and produce early media spots, all of which are essential in sustaining a campaign (Romney and Harrison 80). Due to significant structural and rhetorical barriers that female candidates face, particularly when aspiring to higher office, early money will be especially important. With Minnesota \$\$ Million's money, the candidate will be able to create what political scientist John Carey describes as a metacampaign, "a campaign within the campaign, which is intended less for the voters than for the players--the big contributors, party workers, reporters and the rest of the political elite who make the judgements about which campaigns have a chance and which ones don't" (Romney and Harrison 80).

Receiving the Minnesota \$\$ Million funds and creating a successful fund-raising campaign afterward may be key for a woman candidate in a close general election. According to political scientists Kim Fridkin Kahn and Edie Goldenberg, reporters are more likely to concentrate on a female's campaign resources and political viability rather than on her platform. Studies of past media patterns indicate that in close races between a male and female candidate, the media is likely to write and air more pieces about a female candidate's lack of resources than those of a male candidate (188). During close races, reporters wrote twice as many articles about a female candidate's lack of resources; voters may conclude that women are noncompetitive and not worthy candidates (190).

Finally, the endorsement will likely give the endorsed candidate a psychological boost that will advantage her rhetorically. Speaking to this issue, Minnesota State Senator Ellen Anderson asserts that "Women have a confidence gap and early money is a psychological boost. . ." (Anderson). This is especially important in Minnesota, where female candidates for higher office recognize that they have a daunting task: Minnesotans have never elected a female senator or governor, and the state's first and only female member of Congress, Representative Coya Knutson, served only two terms (1955-1959). If the Minnesota \$\$ Million endorsee believes that the endorsement will provide her with significant

advantages in this quest, certainly this will be projected in her communication to voters.

Recommendations

Based on response to Minnesota \$\$ Million and its goal and methods thus far, we offer the following interrelated rhetorical strategies: 1) Continue to stress the value of a woman's ability to bring life experiences and insights that are different from a man's to the Senate; 2) Continue to utilize arguments rooted in expediency; and 3) Attempt to capitalize on Minnesota's reputation as a progressive, liberal state.

For numerous reasons, we recommend that both the organization and the endorsee continue to emphasize the desirability of bringing a woman's life experiences and insights to the Senate. This rationale is easy to articulate in an age of sound bites and it is relatively noncontroversial. For instance, thus far in her campaign, Linda Berglin describes how her first-hand experience as a single mother means that she has a clearer understanding of what needs to be done on issues such as day care, and how divorce law affects men and women differently. She articulates how her experience will bring views and perspectives into national government that men wouldn't think of. Because issues such as health care, in which men's and women's experiences are very different, are center stage in the political arena today, we encourage a continued emphasis on the value of a woman's perspective and experiences, rather than a utilization of essentialist arguments. Detractors have strongly criticized Minnesota \$\$ Million's argument that because men and women are essentially different, a woman will govern differently. For instance, when Minnesota \$\$ Million spokespersons indicated that the results of the Clarence Thomas Senate confirmation hearings would have been different with women on the Senate Judiciary Committee, detractors labeled this a non sequitur, arguing that there is no evidence that females would have behaved differently as committee members, or that the outcome would have been different.

We recommend that both Minnesota \$\$ Million and the endorsed candidate utilize the expediency rationale that has been fairly successful in diffusing the reverse discrimination argument thus far. The statistics that the organization has compiled lend themselves nicely to a sound bite format: despite the "Year of the Woman," only six, or six percent, of U.S. Senators are women; Minnesota has had approximately eighty chances to elect a woman but hasn't; and, left to their own devices, Minnesotans have elected only one female member of Congress.

Finally, we recommend that the organization attempt to capitalize upon Minnesota's image as a progressive state. As described by political scientist Millard Gieske, "Conventional wisdom generally describes Minnesota as a progressive,

liberal midwest plains state, renowned for its social responsiveness, higher political interest, respected office holders, and honest clean administration" (1). An argument can be made that Minnesota's lack of female representation is inconsistent with the state's image, thus it is imperative that drastic measures, such as Minnesota \$\$ Million's fund-raising campaign, be taken. They can also describe how such an organization is needed to create a fair playing field. Because Senate campaigns are increasingly expensive, women are at a severe financial disadvantage. This line of reasoning might be particularly effective because Minnesota voters and political leaders have expressed significant concern about the high cost of waging campaigns.

Notes

¹Although Muriel Humphrey served in the United States Senate from January 25, 1978 to November 7, 1978, she was appointed to fill the vacancy caused by the death of her husband, Hubert Horatio Humphrey, Jr.

²Founded in 1985, EMILY'S List supports viable pro-choice Democratic women candidates for key federal and statewide offices through monetary contributions and strategy assistance. It recommends candidates to its members through a quarterly newsletter. EMILY'S List members contribute at least \$100 to two or more candidates of their choice per election cycle. In the last election cycle, the organization raised over \$6.2 million for fifty five U.S. Senate and House candidates. "EMILY'S List: The Facts" (n.p.:n.d.).

³Both Wynia and Berglin have stated that they will not go around the party endorsement process.

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Docudrama of a White Supremacist: Gordon Kahl

Stephen Rendahl, University of North Dakota

In 1983, Gordon Kahl, tax protestor, member of the Posse Comitatus (a right-wing militant anti-government organization), and closely aligned with the Christian Identity Movement (a White supremacist organization), killed two federal Marshals as they tried to arrest him for a parole violation. Kahl escaped after the murders and was the focus of a manhunt for the following three months. He was finally located in Arkansas where the authorities surrounded him. After he killed an Arkansas sheriff, Kahl died in a burning building as a cadre of law enforcement officers lay siege to his sanctuary.

Kahl's story becomes more complex than a simple cops and robbers plot because of the political/religious motivations for his resistance to authority. Kahl's arguments and the arguments of the Christian Identity Movement are similar (Coates). Both believed that the United States government was founded by Caucasians and is the Biblical "Promised Land," that Caucasians are God's "Chosen People" and that the Jews are the "Devil's Children". However, they believe that the Zionists have taken over "God's Chosen Land" and subjugated "God's Chosen People". Thus they label the current United States Government the "Zionist Occupational Government (ZOG)". Actions taken by the government, they reason, are actions taken by Evil people who try to subjugate Good people. To resist government, then, is to resist Evil. To support the government is to support Evil. Good must resist Evil in order to prevent becoming evil (Corcoran; Martin; Rendahl & Moberg; Wood).

When Gordon Kahl resisted the federal agents, he reasoned that he was resisting Evil. Kahl believed that it was moral to respond with deadly force when Evil pursued him. Thus, killing federal marshals who tried to arrest and subject him to immoral and illegal courts was not an immoral act, but a clearly moral action.

These arguments, placed in a context of a massive farm relocation of bankrupt farmers (a few of whom were ready to sympathize with some of Kahl's ideas), provide the context for the murder of two U. S. Marshals and an Arkansas sheriff. They also provide an explanation for Kahl's subsequent willingness to die in a burning building rather than surrender to the authorities. All of these consequences resulted from his refusal to report to a parole officer after he was convicted, jailed and paroled for refusing to file his income tax forms.

In 1991, Ken Kaufman produced "In the Line of Duty: Manhunt in the Dakotas," a television docudrama about the Kahl story. Reviewer Greg Quill said:

It stars Rod Steiger, one of the greatest living American actors, as a

heinous racist, a religious fanatic, and a sick sexist psychopath who attempted to assume power in a local anti-government tax-revision movement and ended up murdering two federal marshals and sacrificing his own son to a cause that has since become a grassroots symbol boosted by neo-Nazi propaganda. (D18)

Rick Kogan, another reviewer said:

As extremist Gordon Kahl, [Steiger] never lets his character become a simple fanatic. He is "a crackpot but damn dangerous," and he proves it by killing two U. S. marshals in a 1983 shootout.

On the run, Kahl becomes a folk hero to the disenfranchised farmers of the rural Midwest. "A granddad in bib overalls outsmarting the big-shot cops," as one police officer puts it, Kahl takes to the weird underbelly of neo-conservative Middle America.

There are songs on the radio about him, and "Go, Gordy, Go" signs hang from porches, all to the increasing frustration of FBI man Richard Maberly (Michael Gross), very good, already beleaguered trying to adjust his big-city attitudes to down-home ways.

However he's perceived, Kahl is no hero. He's a white supremacist and religious nut. But Steiger keeps the character in tight rein. Hot with hate but never boiling over, his Kahl seems to know the final chapter (even relish the accompanying martyrdom) of his deadly defiance. (T5)

Kahl's beliefs and actions provide the audience with ample opportunity to understand crimes of hate. While it is difficult to study the audience response to "Manhunt", it is possible to study the discussion of the docudrama in newspapers and television. The purpose of this study is to analyze the discussion of "Manhunt in the Dakotas" in newspaper and television reports. I will argue that the discussion of the issue of white supremacism will be overshadowed by discussions about Kahl's personality, the factual content, and the entertainment function of the docudrama. The paper will a) review the docudrama as a form of entertainment and representation of history, b) analyze the national reports about "Manhunt" gleaned from a Lexus/Nexus search, c) analyze the newspaper and television reports about "Manhunt" occurring close to the historical event and d) form conclusions about the nature of the media discussion of a docudrama.

The Docudrama

The combination of documentary and dramatic forms into the docudrama has its roots in radio, motion pictures, books and dramas. D. W. Griffith believed that movies would be the university of the common man, that it would expose the truths of history to ordinary people (Lord 46). The docudrama also has a long history in television. In the 1950's and 60's the "Armstrong Circle Thea-

ter", "Profiles in Courage" and "You Are There" combined drama and history to effectively tell a story. In their discussion of the evolution and expansion of the television docudrama, Hoffer and Nelson emphasize that the "docudrama form has great potential for illuminating public issues for mass audiences by accurately recreating events in the lives of actual persons" (155).

In spite of its potential, the docudrama form has long been under suspicion for fabricating events, distorting history and reflecting hidden political agendas (Burns 33). The fictionalization of events contrasts with the journalist's or historian's assumption that truth should be judged by its correspondence with an external reality while by artistic standards, narratives "typically adhere to an internal truth" (Swislow 21). Thus, for the documentary, the facts must correspond to the outside world; for the docudrama, the facts must correspond with other facts presented in the movie.

Social historians argue that the docudrama form usually emphasizes the "great man" approach to history. This focus implies that individuals, rather than social events, primarily affect history. Thus the social historian approach to history receives little attention (Burns 33). Nimmo and Combs (1990) agree that the docudrama based on historical biography emphasizes individual accomplishments and leads to a belief that history is moved by individuals rather than social movements. Journalists, who tend to personalize stories, will compound the emphasis on the "great man" approach to history (Bennett, 1988).

Further critiques of the docudrama argue that factual compromises are necessary to dramatize history. "Representations, while possibly referring to a historical reality, will always be imaginary references and resolutions. . . ." (Staiger 410). However, these compromises with the facts are less problematic than the unilinear description of history inherent in the docudrama:

Far more unsettling is the way each compresses the past to a closed world by telling a single, linear story with, essentially, a single interpretation. Such a narrative strategy obviously denies historical alternatives, does away with complexities of motivation or causation, and banishes all subtlety from the world of history. (Rosenstone 1174)

In his consideration of "Mississippi Burning," Swislow argued that the docudrama brings history into the consciousness of the public "and these events are themselves still worth writing about" (22). Journalists, he argued, should not consign a docudrama discussion to the entertainment pages but should write about the answers to several questions: "a) What is historically accurate in the film . . . and what are the gaps they can try to fill?"; b) "How [the incidents] could have happened, about how they tie into the history . . . ?"; c) Why did the incidents happen?; d) How do the incidents fit our understanding of the times? e) What changes have occurred since the incidents?; and finally f) What is the meaning of the docudrama? Serious journalism can sensitize society to be more critical viewers. He concludes, "And the communication of historical

truths is something journalists are supposed to have a commitment to, even if Hollywood doesn't" (25).

"Manhunt" as Entertainment

Over twenty million people watched "In the Line of Duty: Manhunt In the Dakotas" giving it the highest ratings on the Sunday it was aired and ranking it eighth for the week (Hanauer). "Manhunt" was the third of a series of "In the Line Of . . ." movies produced by Ken Kaufman. He said that "Most cops are killed tragically stopping people for traffic violations or at simple drug busts. . . . Those are stories, but they're not movies. So we're looking for bigger stories, something that happened over time, and on a grander scale than a cop getting killed" (Gay 18). The purpose of these movies, according to Gay, is to "grab an audience in the confusion of a multi-channel environment and hold them" (18). In order to accomplish that objective they need more than the average violence, which, in the case of "Manhunt", included "blazing gun battles and a house blown to smithereens" (18). These successful shows can be considered "extensions of 'Unsolved Mysteries'" and other cop reality shows.

Reviewers gave "manhunt" mixed reviews. Hiltbrand graded it a "C" and called it a "dull" show that will attract "gaper traffic" (13). Voorhees said "Ho, hum . . . The ending uses enough explosives to be mistaken for the Gulf War and is about as entertaining" (2). Quill said "Steiger's fantastic. But his potency is diluted by writers who seem to want to make 'In The Line Of Duty' some kind of latter day Grapes Of Wrath" (D18). On the other hand, Klein believed that the show "is an exciting police procedural tale that works hard to understand its villain, without ever quite validating his actions" (1). Seigel argued that "Manhunt" had "good guys, bad guys [and] blazing guns" but was different from the average movie. He said "everything about it--the acting, the matter-of-factness of the narrative, the bleak cinematography--is different from the average TV film, which would have gussied it up and dragged it down with emotionalism and post-card photography" (27). He admired the movie and said, "Like the 'Twin Peaks' pilot, 'Manhunt in the Dakotas' gets under your skin" (27).

Many of the brief reviews tell the audience how to interpret Gordon Kahl as portrayed in the "Manhunt" movie.

However he's perceived, Kahl is no hero. He's a white supremacist and religious nut. . . . Hot with hate but never boiling over, . . . Kahl seems to know the final chapter--even relish the accompanying martyrdom--of his deadly defiance. (Kogan 5)

Furthermore, Kahl could be an honest libertarian; but beneath his ideological convictions, he is viciously paranoid and racist. . . . ["Manhunt"] even contrasts

the racist Kahl to 'good,' egalitarian Posse Comitatus members, who simply believe that centralized government is the road to ruin. Kahl's behavior and beliefs may be loony, but we are shown that such ideas do not come from thin air but from a very real social milieu and set of economic conditions. (Klein 1)

Three articles used "Manhunt" and Gordon Kahl to profile actor Rod Steiger. In minor parts of the Rod Steiger profiles, the journalists (King 8; Knutzen S5) used Kahl as a foil to point out that Rod Steiger likes to play real people. Neither of these essays illuminate Kahl's ideas. However, implications about Kahl's character were embedded in other essays about the actor and his career. Sanello said "It is easy to dismiss Kahl and others like him as fringe crazies. And that's exactly what he was, according to a psychological profile made of him by prison psychiatrists. The report classified him as a religious fanatic with schizophrenic tendencies" (5). [Sanello may have inside information, but the psychiatric profile is not related in Corcoran's book, and other books (Martin; Turner & Lowry) refer to a psychiatric profile which reported that Kahl was not schizophrenic.] However inaccurate the statement may be, Sanello deserves credit for trying to introduce issues into the discussion of the actor and his movie.

All of the profiles referred to Steiger's attempts to develop, not judge, Kahl's character. "This is a complex person who's loaded with prejudices. He believes he's right. When you play a person like that you can't judge him. If you judge him, you can't play him convincingly. It's like judging somebody while making love at the same time. It will never work out" (Steiger, quoted in Sanello 5).

Two articles used Kahl and "Manhunt" to illuminate other parts of television. An essay by Rosenberg (1991) analyzed "hate" on television. He compared and contrasted "Manhunt" with Bill Moyers' three part PBS series titled "Beyond Hate." Rosenberg quoted Moyers, "'To divorce people from their humanity is not so easy'" and then added, "This dehumanization of the enemy is what links haters everywhere. No wonder, then, that in Sunday's NBC movie we hear Gordon Kahl tell a black prison guard that what he learned behind bars was that 'a nigger with a badge is still just a nigger'" (F1). Then Rosenberg briefly discussed Bush and the Willie Horton commercial, the World Wrestling Federation that "in the heat of the Persian Gulf War, cast the comic Sgt. Slaughter and his purportedly Iraqi sidekick . . . as archvillains who ridicule Old Glory and American values" (F1), and Geraldo Rivera's chair-throwing episode that pitted blacks against skinheads in a near riot instead of a discussion. He concluded, "Hello, hate. Hello, profits." On television, hate sells, but Rosenberg supported Swislow's plea to use docudramas to illuminate the issues facing society.

Michael McWilliams also tried to place the drama in context but did not succeed very well. He commented that Kahl "mixed tax evasion, racism, anti-Semitism, radical-right Christianity and anti-Big Government pieties into a

pudding that only he, and a few others, could swallow" (1). He repeated the movie Kahl who said, "I think any intelligent, superior-minded white human being--Christian--knows that paying taxes is like giving gifts to the synagogue of Satan" and to which McWilliams remarked "didn't I hear that on 'The 700 Club?'" (1). When McWilliams tried to connect Kahl with "The 700 Club" he missed the depth of Kahl's argument. Kahl's remarks are not simply anti-government comments, but a pointedly anti-semitic statement. The historical Gordon Kahl would have made the point stronger because he was fond of saying that taxes "were tithes to the synagogue of Satan." The phrase is poignant: The word "tithes" indicates that taxes were given to a church; "Synagogue" indicated which church; and "Satan" indicated whether the church was good or evil. The statement emphasizes Kahl's belief that Jews had taken over the government, instituted the income tax to rob the Christians, and that pure Good (himself and like-minded others) fought pure Evil (the Zionist Occupational Government--ZOG). McWilliams further missed the point of the Kahl story when he said:

"Isn't Lowry [the producer] justifying the pursuit of anybody who defies the government? Right now, for example, there's a Stanford University lecturer, Stuart Reges, who's challenging drug-war propaganda and testing freedom of speech by having suggested to his students that not all drug-taking is automatically the mark of Satan. So the government has threatened to withhold federal funds from Stanford unless it fires Reges, who's currently on suspension. (1)

But Reges has not killed two federal marshals. Absent the deaths, the cases may be similar (though certainly without drama); but with the murders, they have less in common. McWilliams tried to generate discussion from the "Manhunt" story line, but in a very misleading and superficial manner.

"Manhunt" as News

The articles in the Grand Forks Herald, a daily North Dakota newspaper, primarily addressed the factual questions of the television movie. The first article, however, appeared to address the context of the movie and answers Swislow's question about the changes that have occurred since the historical incident. The report focused on the reasons that the movie was filmed in Atlanta rather than in North Dakota, the actual scene of the shootings. The North Dakota Director of Tourism said that the company did not film in North Dakota because "the FBI warned the production company not to film in North Dakota because there are pockets of resistance, Gordon Kahl supporters, and somebody's likely to get blown away" (Shatek B1). Limited support for the statement came from Jim Corcoran, author of Bitter Harvest, who said that the producers

had talked about the problem, but he did not consider it the main motivating factor. The production company simply said that they filmed the movie in Atlanta because the North Dakota winters were too cold. Whatever the reason for filming in Atlanta, the article did discuss Kahl's residual support and the dangers associated with the movement.

Consistent with Swislow's appeal to journalists, the other articles addressed factual issues inherent in the movie. First, the Medina police chief threatened to sue because he was portrayed as a "dumb hick" who failed to cooperate with federal authorities and concealed Kahl's hiding place. Corcoran's book supported the former police chief's account who had argued that Kahl should not be arrested without a thirty member SWAT team present (Associated Press A1). Second, a filmmaker producing a documentary report on Kahl said that the producers of "Manhunt" knew very little about Gordon Kahl. He said, "The television movie makes heroes out of federal marshals and the FBI." He argued that "The government really bungled every operation that occurred in relation to Kahl. . . . There was a lot of ineptitude that cost people their lives" (Wheeler B3).

Third, Gail Hand, a reporter who covered the original Kahl story, wrote that the movie mingles fact and fiction. She pointed out a) the inconsistency between the movies portrayal of the police chief, b) that Kahl did not terrorize a black man at a gas station, c) that the local townspeople did not throw bricks at the local deputy sheriff's car and d) that the movie makers overemphasized the hard times of the farmer by showing "one farmstead and several costumes that could be left over from the set of 'The Grapes of Wrath'" (C1).

Fourth, Stephen Lee interviewed an unnamed family who knew Gordon Kahl since he was young (they refused to give their names because they were afraid of repercussions) and a U.S. Marshal who was involved in the original shoot-out. The U.S. Marshal said, "'There was quite a bit of fiction there, Hollywood type. Some of it was true. Most of it was just played out of context'" (A6). The family focused on the Kahl character and said that Rod Steiger did not act like Kahl (who wore baseball caps, never the stocking caps that Steiger wore). But more importantly, they said that Kahl never physically or verbally abused his wife nor would he pistol-whip a black man as the movie Kahl did. One family member said, "'He wouldn't do that. Gordon told me he had a pretty good rap with the blacks inside of prison'" (A6).

Fifth, a final editorial complained about the bad rap that North Dakota received from "Manhunt". The editorial argued that a) "The movie overstated local support for Gordon Kahl. . . ."; b) "Nor do North Dakotans talk with the exaggerated Southern accents that many of the characters in this movie assumed. . . ."; c) "Nor are North Dakota farmsteads so unremittingly bleak as those portrayed in the movie. . . ."; d) that the police chief was misportrayed as a Kahl sympathizer (Jacobs A4).

To summarize, the local daily newspaper coverage of "Manhunt" focused on the accuracy of the docudrama but also included one story which discussed the current state of the movement and an editorial which lamented the public relations effects of the negative portrayal of North Dakota. Other than the accuracy question, none of Swislow's other questions were answered.

KTHI News, an NBC affiliate, ran a three part series revisiting the Kahl episode in light of "Manhunt". Charlie Johnson developed the series which, again, primarily focused on the factual issues present or absent from the movie. The first installment began with film from the historical event: the police cars at the roadblock at Medina, a picture of a Kahl "Wanted" poster and a shot of the burned out building where Kahl died. Then, while the pictures showed the dramatized explosion of the final Kahl shootout, the voice-over said that the movie takes artistic license with the story, but fairly portrays the attitudes of farm and tax protestors that set the stage for the shootout. Next, in the only scenes of the ideological context, Rod Steiger was shown talking to the farmers about the government and taxes. The rest of the series discussed the accuracy of the actions portrayed in the movie. Two U.S. Attorneys and two former policemen from Medina were shown the movie and asked about their reactions. The first installment focused on Steiger's characterization of Kahl. All of the respondents seemed to agree that Kahl was not as intense as portrayed by Steiger, but the danger implicit in his behavior was accurately captured. The second installment focused on the dramatization of the shootout. While none of the respondents identified inaccuracies, they implied that there were some. But they agreed that the scene appeared accurate. A rather lengthy (for television) discussion of one of the policeman's encounter with Kahl which was not shown in "Manhunt" ensued. The third installment emphasized the inaccurate portrayal of one of the policemen as a Kahl sympathizer. Everyone agreed that it was an inaccurate characterization.

In essence, the television reporting also emphasized the accuracy of the movie pertaining to the characterization of Kahl, the action and the portrayal of one of the minor characters. But in addition, each of the news reports also announced that the "Manhunt" movie would be shown on NBC (their station) on Sunday at 8:00 PM. Since none of the other three television stations in the area revisited the Kahl story, KTHI News apparently used journalism to advertise its entertainment division.

Conclusions

The quality and the depth of the discussion generated by "In the Line of Duty: Manhunt in the Dakotas" was shallow. Most of the discussion centered on the dramatic, rather than the documentary, parts of the movie. The dramatic

emphasis was evidenced by the discussion that took place in the entertainment sections of the newspapers.

The discussion, usually in the entertainment pages, accentuated the "great man" approach to history that "Manhunt" represented by placing a psychological interpretation of Kahl's actions. He was called "paranoid", "schizophrenic", a "crackpot", a "religious fanatic" and a "religious nut" (among other things). Each of these terms imply that he is an individual that has gone awry. A few words, like "white supremacist", imply a social base for his actions, that a social motivation explains his actions. The social approach legitimizes a discussion of his friends, the organizations that he joined, the books that he read, the arguments that he made, etc. In essence, the social motivation justifies a communication based examination of his acts, the personality defect implies a psychological approach to the study of Gordon Kahl. In short, if he is crazy, he is a psychological problem; but if his views and actions are justified by the reality created through his communication with others, he is a worthy subject for a communication based study. Thus "Manhunt", a story based on the "great man" view of history, restricted a discussion of a social history to motivate Kahl's actions. The media's discussion of "Manhunt" also accentuated a linear view of history which excluded alternative explanations for his actions. With few exceptions, notably the local media's contrasting view of the farm support (one article stating that the movie misrepresented the farmers support and the television news report which stated that the farm support was accurate) the reporters accepted the docudrama's approach that Kahl was misguided and mentally unstable. No alternative views of his actions were proposed.

The local media emphasized the documentary part of the docudrama. Their reports focused on the accuracy of these accounts. Consistent with Bennett's arguments, they also personalized the news. The accuracy of "Manhunt's" portrayal of minor police officers dominated the reporting. They also emphasized the accuracy of Steiger's interpretation of Kahl (even reporting that he wore baseball, not stocking, caps). The emphasis on accuracy, even in these minor specifics, underscored the "great man", rather than the social history, interpretation of events.

Journalists can use a docudrama to illuminate public issues for mass audiences. The media's emphasis on accuracy responded to the first of Swislow's questions, but no articles discussed alternative views concerning why the incidents happened and how the incidents fit our understanding of the times. Two articles, (Rosenberg; McWilliams) examined the meaning of the historical event in current society, but only Rosenberg succeeded in a meaningful manner. One article obliquely discussed the current dangers of offending Kahl's supporters which addressed Swislow's question concerning the changes that have occurred since the affair.

This analysis indicates that a media discussion of racism and hate crimes in

America will not be generated by a docudrama, certainly not a docudrama which applies the "great man" theory of history by highlighting an individual crime. In order to provoke a national discussion of hate crimes and racism, a social history approach to the docudrama may be more productive. However, journalists must also expand their discussions of docudramas beyond the issues of accuracy and entertainment. The implications for society, contemporary and historical, must be considered within their purview.

The memory of Gordon Kahl lives as a martyr in the collective consciousness of the radical, racist right. He is a heroic symbol of the extremes that they believe are necessary to wrest government from the hands of Evil. However, he punctures the public consciousness only as an entertaining, superficial excursion into history. In order to understand and counteract Kahl's message, the public needs to understand his supporters, their arguments, their interactions, their strength, and their commitment.

A multi-cultural society needs to understand, not be entertained by, the opposition to multi-culturalism. The diversion from history and current affairs evidenced by the Gordon Kahl docudrama could fatally wound America.

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TEACHER'S WORKBOOK

The Winning Student: Dividends From Gaming

Roy Schwartzman, University of South Carolina

Although the suggestion that educators employ metaphors of gaming is not new, the idea has not been applied systematically. While the treatment of language as a game has generated philosophical interest (Wittgenstein), what implications does a gaming approach hold in everyday educational practice? In an article titled "The Winning Teacher: Metaphors From Coaching," Joe P. Dunn suggested that teachers import metaphors from coaching to develop standards for successful teaching. I would like to extend this metaphor to model the educational process after gaming. Dunn's article developed the coaching metaphor to clarify how to be a winning coach. I develop the gaming metaphor to explore how to encourage excellent performance by the players--our students.

Transforming education into a game does not suggest adopting a confrontational, win-at-all-costs philosophy. Students need not compete against each other. The entire class works cooperatively as a team--which includes the teacher as coach--to defeat the common opponent: ignorance.

Implementing a Game Plan

Why implement the controlling metaphor of gaming? My reasons incorporate and expand on the philosophy of coaching, but the focus encourages players to surpass their previous limits.

Convert Work into Play: Games are fun. Instead of inflicting assignments on students obligated to comply, actually call assignments games and treat them accordingly. Far from trivializing the activity, a game-oriented approach encourages behaviors that focus on goal-directed activity. Give students reasons to play.

Explain clearly exactly how each task is relevant to the players. What skills does this game develop? Always be prepared for the frequent and legitimate question: "Why are we doing this?" If you can't answer that question directly, then your students have no business playing the game.

Reward Performance, Not Just Results: Winning involves more than the final score; it's how you play the game. Reward and encourage painstaking effort even if the final product does not turn out exactly as planned. Foster respect for

order and method by praising near misses. Call attention to marked improvement rather than focusing exclusively on the work of a few "star" players. Recognize those who help their teammates, since these facilitators can boost team morale by forming study groups or editing each other's work.

Foster Respect for Coach and for the Rules: The teacher always should be a player-coach. Don't exempt yourself from the rules that apply to the players. Get down in the trenches and make yourself an exemplar. For example, I always give the first speech when we have rounds of impromptus. Being a player-coach gives your players confidence because they see you go through the same preparation and face the same obstacles they do.

Beyond respect for the coach, help players respect the rules of the game. Point out why assignments should be performed according to a certain method. Students should become more disciplined performers because they learn to value orderly ways to accomplish tasks. Players in a game must follow the rules, and these rules apply equally to everyone who plays—including the coach.

Penalize, Don't Punish: Many students nurse fragile or battered egos. Their parents, peers, or teachers often have labled *them* failures because their *work* failed to meet standards. Games proceed according to a fundamental rule: Separate the player from the performance. When players are penalized, they are not singled out by name. Penalties do not assign blame. The behavior is the target instead of the persons.

Emphasize that there is winning performance and losing performance. Papers or speeches fail, people cannot. You win some and you lose some. But losing and failure are very different animals. Any effort, any game, involves an element of prudent risk. If you can't lose, the game is fixed or you're playing below your skill level. Challenge players with games just above their intellectual comfort zone. Above all, enforce the cardinal rule that no matter what the outcome of the performance, your confidence in the player remains unshakable.

Reducing the fear of losing inspires creativity, because players recognize they can take risks without losing self-esteem. Whenever you identify poor performance, point out how it might be corrected. Always offer hope. There are losses, but no losers.

Concrete Applications

Every formal task I ask students to perform takes the form of a "Game Plan" instead of an assignment. The players in my classes receive detailed Game Plans that challenge them to formulate strategies for success. Every Game Plan is standardized, with the complete plan having four divisions. This uniformity offers players a consistent approach to each challenge so they always know the basic ingredients that comprise winning. At the end of this essay, I have includ-

ed an example of an assignment employing these components.

Objectives: Here players discover the point of the game. Why would anyone perform a task unless it achieves a particular goal? Clearly defined objectives should satisfy those students, parents or administrators who justifiably ask: "What's the point?" The objectives of each game should reinforce and specify the overall course goals stated on the Master Game Plan (course description).

How to Play: Operationalize the rules for every game. Give examples of how the game should be played. Differentiate acceptable from unacceptable performance. Try to keep models (gleaned from students or created by you) that illustrate shortcomings you often encounter. Warn players of possible pitfalls they might face in playing the game.

The best way to state the rules is in a step-by-step manner. Exactly how should the game be played from beginning to end? Illustrate each step involved in reaching the final objective. The rules for play indicate what counts as passing versus failing performance.

How to Win: Those who wish to play probably will want to discover how to win. What characteristics distinguish outstanding performance from mediocre efforts? I always try to keep excellent student work on file so future students will be able to see exactly what goes into a superior product. Show excellence rather than just talk about it. Players in search of excellence deserve to know how to recognize it when they find it.

Fouls and Penalties: Violations of rules and penalties those violations earn form part of any game. Anticipate how players might go astray and take preventive measures. Should certain topics be taboo for speeches or papers? How is late work treated? What is the make-up policy? What about time or length requirements? The Fouls and Penalties section offers an opportunity to reinforce your institutions's honor code. Winners achieve victory by working within the rules, not by circumventing them. Remind players what might drive their efforts out of bounds and what the costs would be.

Conclusion

I have followed the game model in my classes for more than two years, and students have reacted positively. Many of my students, especially the athletes, now employ the gaming lingo. They consult the season schedule (syllabus) to check on when games (assignments) are due. I have also found that several students know me by the appellation of "Coach."

A Sample "Game":
 GAME PLAN FOR SPEECH 3
 "SELLING" SPEECH

Objective

The most common occupations selected by college graduates are sales-related. Regardless of your career choice, you will find yourself constantly promoting ideas, products, or services. For example, one of your first tasks will be to market your skills to prospective employers. *Selling* is defined as the techniques involved in gaining audience compliance with one or more predetermined objectives.

Your mission is to induce the audience to buy or endorse (voluntarily) a specific product or service. The persuasive appeal should blend rational and emotional techniques. The item to be sold must be defined precisely and distinguished from its competitors.

BAD topic choices:

- (1) Buy American. (Too broad, susceptible to many exceptions.)
- (2) Join a health club. (Specific choice of service not advocated.)

GOOD topic choices:

- (1) Buy a 1972 Ford Pinto. (Specific product identified, can be compared to competition.)
- (2) Join Bubba's Gym. (specific features can be advocated and defended.)

If the speech is a mere emotional plea, it does not meet the game plan.

Invention: Choose a service or product that you would likely find yourself selling or promoting after you complete this course. This speech should bear some relevance to your future career plans or community service objectives. Audience adaptation is paramount here, so choose a topic that would capitalize on characteristics, attitudes, values and beliefs already possessed by the audience at hand.

Audience: The members of this class, viewed as potential consumers/utilizers of what you have to sell. It is imperative that you conduct detailed audience analysis so you can focus your persuasive appeals on high priority concerns of the audience. Why would this audience want what you have to offer? Can you help the audience feel they need this product or service? How does this product/service fit their situation? Why should they feel an urgent or immediate need to take action?

Ethics: Use good sense. Take into account more than one side of the topic. Show you have thought about objections. Show good will. Advocate what you sincerely believe might benefit the members of this audience. Remember that you should sell to benefit the audience. Any benefits you would receive (e.g., profits) are the result of helping your audience. Demonstrate good moral character. The audience should be able to see that you practice what you preach. Show you believe in what you are advocating. Saying you believe in it is not enough.

How to Play

Time Limits: This speech should be 5-7 minutes long. Speeches falling one minute or more outside the time limits will receive an automatic one letter grade deduction. Presentations will begin promptly at the start of class.

Outlines: You are required to submit a formal outline (NOT a transcript) of your speech before you speak. The outline must be typed neatly on standard 8.5 x 11" paper. The outline should be prepared according to the guidelines in the handouts on outlining. The outline itself is worth 10% of the speech grade. Use the outline on reserve at the library as a model.

Delivery: This speech, like all speeches in this class, must be delivered extemporaneously. That means that you may use notes, but you may not read or memorize your speech. Any speeches read from manuscripts or memorized will receive a failing grade. Use a keyword outline as the basis for your speech notes. Dress code: business attire, or what you would wear to an employment interview. (Gentlemen: at least jacket, dress slacks and tie. Ladies: business suit, or equivalent executive-level attire.)

Presentational Aids: At least one presentational aid is required for this speech. Make sure the presentational aid is relevant to the topic and is actually employed as a useful adjunct to the oral presentation.

Research: At least three outside sources are required for this speech. These sources should be cited fully in APA or MLA form on the outline, and the sources should be acknowledged when used in the speech. Your research may consist of no more than one personal interview (NOT ordinary conversations). The following materials may be consulted and cited, but *do not* count toward the minimal research requirement: personal experience, dictionaries, encyclopedias, books of quotations, textbooks or readings for this class, lectures or notes from classes, more than one personal interview, advertisements, interviews with classmates or family members.

How to Win

An exceptional speech of this type will have at least the following characteristics, which illustrate but do not exhaust the possibilities for excellence:

--Appealing to the audience on a variety of levels, including rational and emotional appeals.

--Carefully distinguishing between observations, inferences and judgments.

--Explicitly anticipating and countering likely objections to your product/service (such as price, convenience, availability).

--Using presentational aids that help the audience understand the product/service better and enhance the oral presentation.

--Maximizing personal credibility and using outside sources that pass the tests for evaluating source quality.

--More than the minimal amount of outside research, using a variety of different types of materials. This research is actually used in the speech, not just cited on the outline.

--Substantiating opinions, conjectures and hypotheses with independent evidence.

--Evidence of pretesting audience attitudes and knowledge about the topic, and taking measures to respond to audience variables.

--Involvement of the audience by means of:

--addressing the audience directly,

--using hypothetical or actual examples relevant to the audience,

--using vivid, specific language to help create a clear image of your points in the audience's mind.

--Not settling for the obvious.

Out of Bounds

Remember that topics used as examples in class or on these guidelines may not be used. Speeches not presented on the scheduled game day earn a zero unless prior arrangements are made and approved by the coach. Speeches that violate the guidelines earn a failing grade.

Questions? Quandaries? Check with the coach. See you on game day!

The Sounds of Silence: Using Film to Teach Nonverbal Communication

Michael W. Shelton, Weber State University

Most everyone engaged in communication pedagogy can attest to the substantial interest which exists regarding the study of nonverbal communication. Students, scholars and educators all display interest in nonverbal communication. We all recognize that communication which is not coded into words plays an important role in human experience and interaction. Many articles, convention papers and books have been authored on the subject. There is a growing consensus that nonverbal communication is an important process, and that it is an area pregnant with prospects for research, scholarship and teaching.

Many educators and educational institutions have come to recognize the need to provide instruction regarding nonverbal communication. Units on nonverbal communication are often incorporated into basic human communication courses and interpersonal communication classwork. Indeed, a number of institutions offer courses devoted exclusively to the study of nonverbal communication.

Although there is consensus regarding the importance of nonverbal communication and many educational opportunities exist in the field, many scholars and educators are still struggling with questions concerning the techniques that one may employ to teach the subject. Numerous creative and informative approaches to teaching nonverbal communication have been developed by educators in the field. Visual aids, classroom activities and many other techniques have been employed by educators to convey information about nonverbal communication to the student audience. This paper will attempt to add to the arsenal of teaching techniques which is available to the communication educator.

A popular adage states that "a picture is worth a thousand words." It's a belief in the wisdom of that saying which has led me to utilize films as a vehicle for conveying information and promoting discussion and analysis about nonverbal communication. Students often enjoy films as a refreshing respite from a dry lecture. Beyond the attraction to the student audience, film offers a unique means to display a broad range of nonverbal communication behaviors.

It is true that every film offers images of nonverbal behaviors, but few punctuate the role of such behavior better than a silent film. Absent dialogue, the nonverbal behavior becomes both more apparent and more important. Silent films make nonverbal communication very apparent due to the simple absence of words. That absence of worded communication also makes the nonverbal behaviors absolutely critical--they "tell" the story of the film.

Every silent film conveys an enormous amount of information about nonverbal

communication. The more action and the more detailed the story, the better. An interesting, exciting story can be told in great detail. Nonverbal communication provides such detail in a silent film. Utilizing silent film also allows the instructor to introduce students to the best of that genre. I typically use Buster Keaton's classic The General as a film which can convey a great deal to students concerning nonverbal communication.

When students are invited to view and analyze a film such as The General, they are made privy to a world of nonverbal behavior. The important bodily codes associated with nonverbal communication are vividly displayed in such films. Physical appearance, those somewhat static characteristics of the bodies we all inhabit, are clearly apparent in such films as the characters play out their story. Posture and facial expression are also readily apparent as the film evolves. Eye behavior is often emphasized by camera angles and actor exaggeration. Body movement, gestures and the full range of kinesic behavior is displayed as the action takes place in the film.

Touching, or tactile behavior, is clearly demonstrated as the characters in the film shake hands, hold one another, and carry out other behavior of this sort. The use of space or spatial behavior is displayed by the placement of furniture, props and other items on the set. The actors and actresses also handle a wide range of artifacts. Interaction with artifacts is very obvious in silent films. For example, the complicated interaction between Keaton and the train in The General offers a heightened focus on such activity.

In order to further emphasize the role of nonverbal communication as displayed in silent films, instructors may wish to supplement this activity with a "sound" motion picture. By offering this additional film element instructors can encourage the comparison and contrasting of silent and sound films. Such an exercise allows students to examine the role of nonverbal behavior in a unique silent context as well as in the typical mixed environment that we are all so very familiar with.

I typically follow the viewing of the films with both oral and written assignments. Class discussion is often robust following the film presentations. Additionally, the analysis provided by students after such activities is often insightful, instructive and inspiring.

There are a number of pedagogical benefits associated with the use of film in instruction about nonverbal communication. Film images obviously enhance awareness about nonverbal communication. When students watch a silent film they become keenly aware that nonverbal behavior conveys messages as clearly as verbal communication.

Films provide access to a unique context for the examination of nonverbal communication. As noted, silent film provides a very unique non-worded context that is not readily available elsewhere. Film also allows students to watch nonverbal behaviors in action.

Film also serves as an extended visual aid. Students can watch scenes and evaluate the behaviors that are performed. Films maximize the channels of communication. Film employs dramatic visuals which helps maintain interest and stimulate thought and discussion.

Film activities are also eclectic in nature. Students in a human communication or interpersonal communication course are witness to the important role of the film medium. The film exercises also facilitate class discussion, oral presentations and written analysis. Every picture may not be worth a thousand words, but films can make a truly valuable contribution to nonverbal communication pedagogy.



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International Students and Communication Apprehension: A Theoretical and Practical Discussion

Eunkyong L. Yook, University of Minnesota

Every year, a large number of international students come to the U.S. seeking higher education, and the numbers are rising. For example, in the academic year 1985-86, there were over 340,000 foreign students enrolled in American higher education institutions, while in 1990-91, there were over 360,000. In the academic year 1991-92, there were over 40,000 international students from ninety-three different countries (Scully 1986; Smolowe 1992). For many of these students one of the largest obstacles to fulfilling their academic goals is their reluctance to speak up in class. Hull, while speaking on the topic of difficulties foreign students face while studying abroad, states "Clearly, the area where most students perceived difficulties was related to speaking in the classroom" (35).

This conclusion is hardly surprising when you consider that the number one reported fear of American people is speaking before a group (Bruskin Associates 1973). In addition, McCroskey (1977), in a study of nearly 20,000 American students, found that 15-20 were "high communication apprehensives" to the extent that their daily encounters were impaired and academic functioning was affected.

Therefore, for an international student with far less linguistic prowess, it can seem daunting to be faced with native speakers when they either make a formal class presentation or are simply required to respond in class. As a consequence, international students are frustrated when they get labeled as communication apprehensives by Americans and are treated accordingly, and likewise American teachers are frustrated when they are faced with having to deal with international students who will not respond voluntarily, or even with some good-natured prodding, to their questions.

This paper hopes to help teachers gain some insight into the topic of international students and communication apprehension by first providing a theoretical framework of the communication apprehension construct and then by suggesting guidelines that may be able to assist teachers in dealing with this issue.

Communication Apprehension

Communication apprehension, hitherto referred to as CA, often is defined as a fear or anxiety associated with real or anticipated talk with one or more persons

(McCroskey & Richmond 1990, 458). However, in the process of making sense of the mass of research, many related concepts seemed to be very similar or almost identical to the concept of CA. For example, shyness is described as the conceptual twin of CA by Parks (In McCroskey & Richmond 1990), or as very similar to the conceptualization of communication apprehension by McCroskey (1984.) Shyness is defined by Zimbardo (1977) as being a difficulty of approach, owing to timidity, caution or distrust following the Oxford dictionary definition. Watson, Monroe & Atterstrom (1984) state that CA results in shyness, timidity and reticence. Buss (1984) defined shyness as discomfort, inhibition or awkwardness in social situations (39) and that shyness was a subcategory of social anxiety that is to be differentiated from *audience anxiety*. As Daley & Buss state, if virtually every major investigator interested in the topic seems to find it necessary to create both a new assessment instrument and a new referent for the disposition, we end up with thirty different self-report measures, which tap a single broad disposition (1984, 128).

This confusion has prompted McCroskey & Richmond (1990) to note (falsely, in my opinion), that shyness and CA have a genus/species relationship, i.e. that CA is a species of the more comprehensive construct: shyness. In actuality, it seems more plausible to say that predispositional CA and related concepts of social anxiety and shyness and unwillingness to communicate (UTC) are often manifested by observed CA, shyness, reticence or communication avoidance. The important thing to remember above all is that CA and its close relatives tend to be negatively viewed in the western culture.

International Students and Communication Apprehension

According to a study using three methods to investigate the needs of Asian students in speech performance classes, several patterns emerged. Asian students, who were chosen because they were among the largest cultural groups among all international students (The Nation, 1991), were plagued by two major factors: their lack of linguistic skills in English was perceived by students themselves to be their largest drawback, and secondly, their lack of prior experience or the feeling of not knowing what was expected of them was perceived to be a problem in making formal presentations in class (Yook & Seiler, 1990). Another study, investigating the needs of a broader population, that of international students, found similar results (Yook, 1993).

In addition to the self-ratings of perception, existing research on the preconceptions of certain cultures toward the act of speaking itself helps to broaden our understanding of the issue of international students and CA. For example, in the Far East-Asian cultures, the Taoist teaching "Those who know, do not say, those who say, do not know" (Cleary 1992, 42) has led to such related proverbs

as "speech is silver but silence is golden" or "hollow drums make the most noise" (Condon 1984). One cause for this view of the act of speaking itself can be found in the Confucianist norms of propriety in social interactions.

Silence, on the other hand is compared to white space in a calligraphy: A picture is not richer or more accurate or complete if such spaces are filled in (Condon, 1984). The same is true for other high-context cultures that rely heavily on nonverbals as a channel of communication rather than verbal communication (Hall, 1976), or for cultures that rank high on authoritarianism or "power distance" (Hofstede, 1980).

Conclusion

In summary, we may say that self-rated perceptions show that international students fear speaking up in class because of two major factors: linguistic and cultural. If this is so, then what can teachers do to help international students deal with their CA? In this section, I would like to provide guidelines for teachers based on research on this issue (Scarcella 1990; Yook 1993 & Seiler 1990):

--Show your willingness to help international students: Students mentioned in indepth interviews that one thing they looked for when deciding to approach or speak to a teacher is whether teachers seem genuinely interested in helping them.

--Prepare them adequately for a speaking assignment by 1) giving them an adequate model to measure up against in terms of other student speeches, or 2) using a "buddy system" to give them the feedback they need to keep motivated.

--Give international students feedback yourself. Students also mentioned that once they got encouraging feedback from teachers, they felt more comfortable speaking in class.

--Structure your assignments from low risk to high risk situations to get them acclimated to the speaking situation.

--Spread participation and ask international students for feedback about what is being discussed.

--Use cooperative learning activities to increase interaction.

--Be aware of cultural differences in classroom interaction styles and in prior experience.

I hope that the theoretical discussion of international students and CA as well as the guidelines for teachers serve as a basis for more satisfaction in the learning and teaching process. Speaking a non-native language can be a daunting task. That's why international students need our understanding in achieving their academic goals.

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Organizational Communication Assignment

Lori Abrams, University of St. Thomas

Teaching organizational communication is a difficult task when the audience/students have little or no experience in traditional organizations. They can draw parallels between a school group project, their family, or a roommate situation but examining organizations that employ people provides practical experiences for the undergraduate student. I have found it useful to have students gain access into local organizations, to observe, interview and respond as an organizational consultant. This type of exercise helps students understand the importance of relationships in the organization and the political issues regarding entry and confidentiality. My purpose in sharing this alternative is to provide encouragement to those of you who find value in this type of assignment. On the whole, students enjoy the experience, and gaining access to organizations is not as complicated as one might expect.

Entering an organization serves several purposes. First, it provides a resource for class participation by providing the students with interesting questions and examples for discussion. Second, it provides the students the data base for the final project. The final paper is based on findings gathered during the organizational experience.

I make sure that each and every student enters a situation that meets the following criteria: an organization with a minimum of four departments, permission for access granted by upper management, willing interview participants and access to supervisors and subordinates as participants.

I expected much complaining and resistance, but I have not received any major complaints in four years to this assignment. I was concerned that students would have trouble gaining access to formal organizations in which they are not employed, but this was not the case. Most students gain access through family members or friends, or by calling organizations they are interested in working at. Occasionally, I will find an organization willing to help out a student.

After choosing an organization, and after I provide the students with lectures and readings, each student examines a concept in organizational communication they are interested in, such as organizational change or leadership style. The first step is for students to write an annotated bibliography consisting of a minimum of eight journal articles and two communication books. Each article choice must be defended by indicating the specific application to the concept/idea chosen. This paper is graded and returned to students to make changes and/or include more information. By doing this as the first step, the student is able to gather appropriate and important information to frame an

organizational observation and structured interview. Later, this annotated bibliography becomes the literature review for the project.

Next, the students examine a case study, to learn how to focus in on issues and to have some practice thinking on a larger scale. After this exercise is completed, students are asked to create a questionnaire. When the interview instrument is completed, based on important issues found in the literature review, it is submitted to me for approval, and I set a time for individual discussion with each student.

Each student interviews a minimum of eight people in their chosen organization. Their interview questions come from issues found in the literature. I encourage a face-to-face interview, or, if that is not possible, they may leave the instruments for completion. Each student must also observe the organization or department for a minimum of four hours.

The final paper is constructed as follows: 1) literature review and justification of concept; 2) methodology, including information regarding questionnaire construction, sample, and access; 3) a results section provides a report of the responses gathered, usually presented in percentage form; and finally, 4) the interpretation of these findings, along with a section on recommendations for improving organizational communication is provided. I ask that the original interview data be placed in an appendix as supporting data and as a reference for me to determine if the conclusions drawn by the student are reasonable.

To aid in the recommendation section of their papers, I dedicate class time to issues of communication research and focus on the role of the consultant. Specifically, I focus on methods of determining recommendations, and the impact of implementing recommended changes.

Each student is provided the opportunity to present the finding of their project to the class. This is an extremely valuable opportunity for providing the class with insights into various organizational cultures and for providing different perspectives on problem solving for them. Also, some organizations want feedback from the project and the class presentation helps the student prepare for returning to the organization to accomplish this.

Overall, this assignment has more rewards than costs. Student feedback includes comments such as: "This was so much work, but I learned a lot"; "I really liked applying the classroom information to the real world"; and "I'm glad I talked to those people; management is different than I thought it was."

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British Pantomime and the Staging of Youth Theatre Plays

Janet E. Rubin, Saginaw Valley State University

Certain stories and plays intended for young audiences seem timeless and their appeal endures across generations. For stage directors, particularly those working with young students at high schools or colleges and universities, these traditional tales are often appealing as a means of introducing student actors to material that communicates honestly and immediately with audience members. The familiarity of the material, however, tests the director. What can be done to make the staging fresh and innovative without compromising the well-known and cherished aspects of the story? This article describes British pantomime, a form of theatrical presentation unique to countries with cultural ties to the British empire and infrequently seen in this country, and depicts its successful incorporation into the beloved tale of Beauty and the Beast. It suggests that directors investigate pantomime as an innovative approach to play production.

The pantomime has been called "the only native British art form" (Kaplan 266). It is certainly a traditional form of theatre in Britain and in many of those regions of the world dominated by the British in the past. This is not the silent staging of performers like Marcel Marceau but, rather, a theatrical entertainment based upon well-known stories and infused with music, humor and spectacle.

Using "the panto" as a vehicle for staging youth theatre scripts seems, in some respect, to be taking advantage of a natural fit and, in other ways, to present formidable challenges which educate student actors, enlighten director, enliven performances and edify audiences. Youth theatre has, since its earliest days, relied upon fairy tales and folktales for dramatic material. These are often the story sources for pantomime, which in its present form has evolved into a family entertainment popular during the Christmas season. In the panto, however, the stories serve only as a framework into which songs, dances, topical humor and, sometimes, variety acts are inserted. In some contemporary scripts, songs are provided; in others, merely suggested or presented in the form of lyrics with music yet to be created. The influence of the pantomime can be related not only to youth theatre but to vaudeville and the circus as well. The actual scripts serve as the basis for production rather than as a finished product.

The following definition of pantomime aptly indicates its broadly defined parameters. It is an intriguing mix of confusion, chaos and comedy.

Having nothing to do with dumb show, it has also drifted a long way from its Greek etymology meaning "to imitate everything." To begin with, although it is a speaking pantomime, the British have never been troubled

by the oxymoron. It is a mixture of nursery rhyme and fairy tale, with such ingredients as commedia dell'arte figures, sentimental ballads, topical and often satirical references, elaborate stage sets, patriotic songs and tableaux, leggy young women playing juvenile leads, and male comics playing old ladies, all in plots that display a surreal disregard of logic. (Kaplan 267)

Certain characteristics are inherent in pantomime. One which links the form to youth theatre is audience participation. Another is the appeal of episodic plot structure. The two forms, historically, have also shared magical figures, sometimes extravagant processions and transformations.

You know you are watching a panto when the performers occasionally address the audience directly as "boys and girls" and urge them to sing, or applaud, or hiss; when a shapely young female in a costume designed to show off her legs plays "Principal Boy" parts like Dick Whittington or Aladdin; when an obviously male (and preferable ugly) comic appears in drag as a fairy queen or Cinderella's wicked sister or somebody's widowed mother; when actors cavort in the disguise of horses, dogs, lions and cats; when, to nobody's surprise, characters from various stories meet one another, so that Little Bo-Peep may marry Aladdin; when characters break out in more or less relevant song, or perform juggling tricks or other specialty acts; when there are frequent and ingenious scene changes, and when the sets, costumes, and lighting are lavish and perhaps even spectacular; when the music is catchy and the dialogue is littered with frequent and painful puns; and when, for example, Puss in Boots may crack a joke about the latest political or sporting news. (Kaplan 268)

Recently, Saginaw Valley State University staged Beauty and the Beast as its annual youth theatre production and later revived the show for a local summer theatre. The script selected was written as a pantomime in 1854 by an English-woman, Julia Corner, and contains fourteen scenes. True to its roots, this script has a magical character (the fairy, Silverstar), a transformation (Beast to Prince) which links fantasy to reality, a procession (the wedding), shifting locales, music, spectacle, dance and humor. Our approach to staging illustrates how directors can use elements of pantomime in student productions.

One of the first steps in our creative process was to introduce both student actors and production staff members to the elements of the form. Content was structured around British pantomime's most readily identifiable characteristics which are summarized as follows:

- appeal to the audience is rooted in the strength of the story, comedy and romance
- emphasizes music, comedy, dance and spectacle
- now a family entertainment performed during the Christmas season in Great

Britain and countries that were under her domination during the peak period of rule by the British Empire

--plots often use traditional children's stories as both a framework and as a point of departure

--influence of the form seen in theatre, music hall and circus

--traditionally, important roles are often played by members of the opposite sex

--transformation scene is an inherent part of the form in contemporary pantomime, the audience participates in the sense that the viewers feel like active members of the story

After familiarizing our campus theatrical community with the form, ways to involve the cast and crew beyond their typical responsibilities were then implemented. The actresses playing Beauty's sisters, the play's humorous roles, found songs appropriate for their characters which were then inserted into suitable scenes. This gave the actresses research experience, additional background in music hall presentations and insight into their characters. Song selections were, of course, subject to directorial approval. One of these actresses also functioned as musical director and selected the song the fairies sang to Beauty and Beast. The actress playing Silverstar is a dancer and served as the show's choreographer. The cast became much better acquainted with the classical music of Bach, and his compositions were selected for dance and underscoring of scenes. Actors and actresses quickly came to the understanding that this script was little more than a skeleton and that their contributions were needed to give it full body.

As preparation, cast members read other Beauty and the Beast scripts as a part of the rehearsal process, looking at how other playwrights had treated their characters. They identified elements of the form in other pantomime scripts, such as the opening of the show with a song selected by the company. Cast members became comfortable with jokes typically found in pantomime:

--"Haste is undignified, as the Duchess said when her bustle caught fire."
(West 5)

--"I suppose I'd better go and get me diamonds out of the 'fridge." (West 5)

--"Lolo: . . .but, sister without joking,

This girl's good fortune really is provoking.

How handsomely the monster seems to treat her!

Anna: Yes, when we both believed that he would eat her. . . ." (Corner 22)

They came to understand the story's universal elements apparent throughout the versions, of the loving relationship Beauty shares with her father. They

recognized the symbolic importance of time, with Beauty's return to Beast illustrative of her maturation.

Classes were active as well, with the costuming class engaged in researching and rendering. Students in Theatre for Children did a comparison study of Beauty and the Beast scripts as well as the popular Disney film and developed a study guide which was sent to area teachers planning to attend our performances.

In final form, this production emphasized character and plot through the addition of song and dance, incorporated contemporary humor in the form of sight gags, gave cast members experience with poetic language, and awed audiences with spectacle and transformations. While it did not incorporate every element of the pantomime, it did educate and entertain those who produced and performed it.

One student's response illustrates clearly the power of the pantomime to inspire. A young woman in our costuming class, involved in design and construction for the show, encountered the director off campus. After asking a concept question, she admitted that she generally didn't like school but that she couldn't stop thinking about this play and how much she relished it. She confessed that the production had renewed her enthusiasm for class. This incident typified our experience. It seems that the script and style of production had an inherent ability to stimulate that exerted a positive influence upon those who worked closely with it. They provided those positive "critical moments" in teaching, within the framework of sound theatrical training, which are so desirable and demonstrative of student learning.

As a theatrical form, "panto" has experienced an extensive evolution from theatre manager John Rich's production of The Loves of Mars and Venus in 1717 to the Royal Shakespeare Company's production of Poppy in 1983. Today, the form may be appropriately considered "popular culture". It certainly assisted our actors in popularizing Beauty and the Beast and gave them much more exposure to this type of staging than they could have gotten from brief descriptions in theatre history texts. It also gave them involvement in and ownership of production choices and, in that way, contributed to their growth as actors and actresses and to their educations in theatre.

For directors interested in learning more about British pantomime and its production potential, the following sources are suggested:

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 Brill, Michael Elliot. The Masque of Beauty and the Beast. New Orleans: The Anchorage Press, 1979.
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Not all elements of the form work at all times for all scripts, but selective incorporation can bring new life to old standards. When the script's structure accommodates it, pantomime is an exciting way for the director to work with young actors and bring new energy to the staging of traditional stories for young audiences.

Attraction Theory Strategies Infused During The Form Stage of Group Development

Catherine H. Zizik, Seton Hall University

After perusing approximately 50 syllabi from a myriad of communication courses including: Oral Communication, Interpersonal Communication, Business Speech, Oral Interpretation and Argumentation and Debate, I found that 26% of class time and/or graded activities embroiled students interacting in a small group. Such interaction is not exclusive to higher education: secondary educators also facilitate a high percentage of group learning. Groups are assigned on the assumption that they should produce a more complete and more meaningful result. Yet there is considerable evidence that group performance is often inferior to the performance of individuals (Shaw 1981). A key factor in this dilemma is that, with the exception of a Group Dynamics course, a few courses spend time nurturing the development of group cohesion. This lack of group fusion can lead to inadequate productivity and eventually, to the demise of the group itself.

In any class which incorporates group activity, it is vital to plot to achieve a desirable and friendly quality of interaction during the initial formulation stage. The purpose of the initial meeting is to create a desire to change and to make individuals pliable and responsive to change--to unfreeze them (Klopf 1989).

I have created an activity entitled "The Seton Hunt" (it is recommended that the name be changed in order to personalize the activity, e.g. "Syracuse Scavenge" or "Creighton Chase") which I have implemented in several undergraduate and graduate communication theater courses. Student evaluations have rated the "Hunt" is used as a primary ice-breaker.

The game is a bi-product of a conventional scavenger hunt, but has been altered to promote group learning within a communication classroom. It is designed for a class of 20 students to be divided into 4 groups. In the form depicted below, the "Seton Hunt" takes 75 minutes. For a shorter rendition, the hunt artifact list may be reduced.

Materials:

1. Hunt artifact list for each student
2. Set of 5 rating cards, cards in each set are numbers from 1-5. One set of cards will be given to each group.

Procedure:

1. Teacher instructs the class to divide into previously assigned sub-groups.
2. Teacher distributes the Seton Hunt Artifact List:

The Seton Hunt

Within 20 minutes each group must find the best artifact to fulfill the criteria below. Each artifact may be used only once.

1. Something feminine.
2. Something colorful.
3. Something completely useless.
4. Something which symbolizes the spirit of your school.
5. Something valuable.
6. Something childish.
7. Something masculine.
8. Something utterly confusing.
9. Something extremely personal.
10. Something which characterizes your group's personality.

Think Creatively. Your group will justify choices orally.

3. The Teacher may give the following strategies to the group before the hunt begins: Groups are encouraged to leave the classroom to search for artifacts. Before a group leaves it is advised to devise a plan for executing the hunt. This is a competitive exercise, as groups should consider themselves a team.

4. When groups return, the judging begins. Beginning with #1 on the hunt list, members of each group take turns to briefly explain the reasoning behind each artifact. After an explanation, the other groups rate the artifact by using the rating cards; a 5 is superior and a 1 is poor. The teacher tallies the scores and then moves on to the next artifact on the list. The group receiving the most points is designed as the winner: the teacher may elect to reward that group with extra credit points.

It is vital for groups to understand that there are no losers in this game. As each group member reveals and discusses his/her artifact, they become more personally involved in the group, accelerating the morale needed to function

more harmoniously in a working group.

After the hunt, it is advisable to engage in a debriefing session to consider the following: Did groups have difficulty being objective when allotting points to peer groups? How did groups coordinate efforts to find artifacts? Did the competitive format act as an inducing agent for groups to achieve its goal?

The energy and laughter expended during and after this exercise proves that group cohesion has been amplified. A group which experiences early satisfaction will be more attracted to that group, more open to interpersonal influence and persist longer in working toward difficult goals.

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Using Groups to Teach Collaborative Creativity

Clair O. Haugen, Concordia College, Moorhead

One well-established fantasy of creative people has them working alone in freezing garrets, starved for food and appreciation. The factual lives of artists like van Gogh reinforce the concept that authoring is lonely work. It is not surprising, then, that the theory and teaching of creativity has been individualized and that unity has been understood in personal terms. Poets, composers, painters, news photographers, advertising illustrators, marketing consultants and CEO's all have been taught to use their individual creative imaginations.

Theatre, like writing and composing, also uses the creative expression of individual actors, playwrights, directors and designers who make it. At the same time it poses characteristic problems of unity because theatre is essentially a collaborative art, not a personal one. Early modernists like Adolphe Appia and E. Gordon Craig recognized a problem being made increasingly acute by explosive developments in theatre technology. Appia's solution was to follow the score (as he was an admirer and interpreter of Wagner). Like performing musicians who are inspired by their composers and faithfully follow their scores, theatre producers would recreate what authors intended. Craig also offered an authoritarian solution but was less deferential to composers and playwrights. What was needed, he said, was an Artist of the Theatre who knew more about dramaturgy than playwrights, more about design than any designer, more about theatre technology than stage managers and more about acting than actors. This *übermensch* of theatre art would be law-giver and inspiration. Craig did not test his theory in practice. A few have tried. Meyerhold and Reinhardt approached it in their productions. In the next theatre generation, Orson Welles attempted it in a somewhat smaller way with his Mercury Theatre. However, Lee Simonson (The Stage Is Set 1970) rejected Craig's ideas as impractical. Theatre just did not work the way Craig wanted to make it work, he said.

Theodore Shank addressed the unity question in terms of ordinary theatre practice. In The Art of Dramatic Art (1969), he described a process through which a conception of a feeling is initiated by the playwright and embellished by stages as it passes through the imaginations of the other theatre artists and as they make creative choices which determine what ultimately is shown to an audience. The playwright's conception has primacy in time and informs the other choices. The director joins the process next, followed by the designers and finally the actors. Each has a special task to perform and prerogatives of choice, and there need be no conflict of creative egos so long as the artists stay within the boundaries of their job descriptions.

Teachers of theatre production might find Shank's conception useful as a philosophy of curriculum. It stresses the collaborative nature of the art and plural ownership of a production while providing for individual creative expression. It might well be especially useful in schools as a corrective to usual educational theatre production, which tends in practice towards the *übermensch*: the playwright makes a play which the director and designers interpret and teach to their students. Students typically join the creative process after the important choices have been made.

There have been, however, examples of artistic collaboration elsewhere, where ideas have come as a result of group interaction. The unique work of the Citizens Theatre in Glasgow illustrates how individual artists can collaborate cohesively without rigid job descriptions, in the face of conflicting egos, and despite personnel changes in the company.

There are typical principles exemplified in such collaborations:

- Unity inheres more in the dominating images than the language.
- Choices are recursive.
- Authorship is shared; every person's department is everyone's business.
- The playwright is equal with the other artists, not above.
- Leadership is passed around according to who has specialized information or responsibility.
- Artists retain their identities.
- Conflict among individuals persists in agendas and meanings but not in the choice of unifying images.
- Internal conflict is a source of energy, not of disunity.

A group like this, though specialized for theatre, is essentially a leaderless small group. Ernest Bormann, in his theory of symbolic convergence ("Symbolic Convergence Theory and Communication in Group Decision Making," Hirokawa and Marshall, Communication and Group Decision-Making, 1986), provides a workable construct for such a problem solving group that can be used in production planning. Two of his principles are of particular importance: fantasy chaining both creates cohesiveness and generates material that will contribute to a solution of the problem; analysis and evaluation is necessary for completion of the task, but it is not allowed to interfere with the generation of material. Fantasy chaining in a group is similar to what brainstorming is to an individual. It fosters cohesiveness because it substitutes for history of association; it nurtures creativity through social interaction; it encourages commitment to outcomes because group members share in the whole process. Practical considerations bear on the fantasy chaining, so timely and pragmatic decisions have to be made. This is when analysis and evaluation is done, informed by the sense of purpose which has emerged through fantasy chaining.

At Concordia College there is a course for juniors and seniors that has been created to use these small group principles. Its principal objective is teaching how to plan productions of plays which are appropriate to the text and responsive to the planners' responses to the text. In the process, through experience, the students learn how to participate productively in leaderless small groups and also enhance what they know about theatre theory. There are three group projects which introduce or develop essential small group and theatre analysis skills. Each project cycles through five topics, starting with "Theatre Skills and Information" (see below). The second project builds upon the first, and the third, upon the other two. Assignments are written so as to force out selected questions; study questions and lectures guide students to conscious understanding of concepts as they analyze their experience in reaction essays. All the assignments except the reaction essays are executed by the groups.

This outline of the second group project's goals will illustrate how this teaching strategy is formulated:

Using Images to Repair Text Problems

Model Production: The Caucasian Chalk Circle (Citizens)

Project Play: The Good Woman of Setzuan

Theatre Skills and Information

The process through which a production conception grows

Writing a synopsis

Identifying production problems inherent in a text

Communication Skills and Concepts

Secondary tension

Cohesiveness

Chaining (continued)

Theatre Theory Concepts

Rhetorical criticism

Objectification

The expressive media of theatre art

Image Skills and Concepts

Image types

Images as signs

Analytical Skills and Concepts

Playwright intent

Reader response

Using metaphors

This strategy has been developed to serve goals of creativity and analysis as they occur in the production of theatre art, but they might serve other kinds of

projects as well. What is essential to the approach is not specific to theatre but could apply to any task which is well served by a leaderless small group. In fact, the goals and values themselves, served by the syllabus, could belong to any collaborative human endeavor, in and out of academic institutions.

BOOK REVIEWS

Public Speaking: An Audience-centered Approach. Steven A. Beebe and Susan J. Beebe. 2nd ed. Englewood Cliffs, NJ: Prentice Hall, 1994; xxi + 474 pp.

One of the most difficult tasks facing the college-level Public Speaking teacher is selecting a textbook from the myriad of choices. In 1990, our department formed a committee to select a common text for all our public speaking sections. The committee, by unanimous vote, selected the first edition of Beebe and Beebe's Public Speaking: An Audience-Centered Approach. We have opted to continue with the improved second edition, released at the beginning of 1994.

As the title implies, Beebe and Beebe focus on the audience-centeredness of public speaking. They create and maintain a colorful wheel-like model throughout the text, the spokes of which constitute the steps of the speaking process, "Select and Narrow Topic, Determine Purpose, Develop Central Idea" etc. At the wheel's center is "Consider the Audience" for audience analysis "is an activity that touches every phase of the speech preparation and delivery process" (22). While constant referral to the model is at times simplistic and redundant, the reader never loses sight of the important role audience plays in the success or failure of a speech.

The text provides broad and comprehensive coverage of subjects that one expects from a public speaking text, e.g. topic selection, outlining, supporting materials, language use, delivery, visual aids, and persuasion. Coverage goes beyond the basic formula, as chapters (or sections of chapters) address topics such as listening, ethics, anxiety, special occasion speaking, and small groups. The material is organized into 18 chapters--each approximately 25 pages in length--and three short appendices: The Classical Tradition of Rhetoric, Suggested Speech Topics and Speeches for Analysis and Discussion.

One strength of Public Speaking is its second chapter, "Overview of the Speechmaking Process." In it, Beebe and Beebe introduce their model of audience-centeredness, and then provide a truncated version of speech writing, from idea generation and research to rehearsal and delivery, as well as information on anxiety reduction. This chapter is more than the teaser/preview of forthcoming chapters found in many texts; it is a stand-alone guide to public speaking. I recommend to my students that, if they must resell their books, to duplicate this chapter before they do.

Another strength to the text is the clarity with which ideas are presented. I often judge the quality of public speaking texts by the authors' ability to define and distinguish between the General Purpose, Specific Purpose and Central Idea

of a speech. Beebe and Beebe are quite detailed in their discussion of the Specific Purpose, which they define as a "behavioral objective" which "describes what you want your audience to do after listening to your speech" (101). They advocate that all specific purpose statements begin with the following twelve words: "At the end of my speech, the audience will be able to . . .", and request that the next word call for an observable, measurable action, such as *list*, *explain*, or *describe*. At first, I found their approach somewhat mechanical, but student response--and product--has been positive.

While some students have complained that the writing style of the book is too wordy, most laud it for its accessibility and appropriate writing level. The examples are contemporary, e.g. Bill Clinton, Ross Perot, Jay Leno; and many come from classroom or forensic experience to which the students can relate.

Perhaps the greatest strength of the text lies in the formatting of the overall package. From an aesthetic standpoint, it is a colorful and engaging volume, filled with color photographs, models, and artwork. From an academic standpoint, the information is well presented due to clear and colorful headings, and ample use of boldface and italics. Additionally, the key terms of each chapter are repeated and defined in the margins alongside the body of text where they are found, and each section of thought is followed by a colorful "Recap" window which highlights the main ideas just covered.

Drawbacks to the text include an excessive focus on gathering supporting materials, especially during library searches. The information is often self-explanatory or common sense, and could be condensed considerably or moved to an appendix. In contrast, a few topics addressed would benefit from elaboration. The information regarding ethics, anxiety reduction, and dealing with diverse audiences are necessary, but not sufficient, discussions.

A review of Beebe and Beebe's Public Speaking: An Audience-Centered Approach would be incomplete without a discussion of the ancillary materials available *in addition* to the text itself. In lieu of receiving a simple desk copy, teachers who adopt the text receive an Annotated Instructor's Edition. This copy, in addition to having everything found in the students version, includes in the margins additional material for teachers including background information, related readings, writing suggestions, teaching strategies and class activities. A 221-page Instructor's Resource Manual is also available. Written by Joan E. Aitken and Nancy C. Arnett, the manual provides numerous suggestions for new teachers, and chapter by chapter discussion topics and exercises. The manual ends with more than 50 reproducible transparency masters for classroom use. Instructors can also obtain a 108 page test item file, written by Diana K. Ivy, or an IBM, IBM compatible, or Macintosh computer test bank.

For the classroom, two instruction videos are available upon adoption, the first of which focuses on topic-based instruction, while the second portrays a variety of student speeches. A selection of 25 color transparencies are available to

enhance classroom lectures. The book's publisher, Prentice Hall, also provides a special supplement of the New York Times, filled with speech related articles, for Beebe and Beebe users. Rounding out the list of ancillary materials are a special essay by Devorah Lieberman on speaking in a multicultural environment, and an interactive speech preparation workbook and software for student use.

Taken together, Beebe and Beebe's Public Speaking: An Audience-Centered Approach, is a colorful and comprehensive package for the undergraduate college classroom. While it may be too much for a high school course, the package could serve as an important reference for a secondary teacher's preparation. I recommend it highly.

Thomas G. Endres
University of St. Thomas

Before Stanislavsky: American Professional Acting Schools and Acting Theory, 1875-1925. James H. McTeague. Metuchen, N.J., and London: The Scarecrow Press, Inc., 1993; 296 pp.

In January of 1923, when Stanislavsky arrived in New York City with his Moscow Art Theatre, the excitement was stupendous. True, the group's undeniable talent was a good part of the reason. However, a great deal of credit must also go to the dedicated publicist, Morris Gest, who waged their costly public relations campaign. Indeed, as James H. McTeague notes in his fine book, Before Stanislavsky: American Professional Acting Schools and Acting Theory, 1875-1925, "Morris Gest . . . in the tradition of his father-in-law David Belasco . . . created an aura of aesthetic sanctity around the players even as he noisily promoted them" (252). There were advertisements. There were reviews. There were numerous feature items. By arrangement, Stanislavsky appeared here, lectured there, and could barely keep up with his countless invitations.

The consequences of this media blitz? The immediate result was, of course, audiences for the Moscow Art Theatre's performances. The more long term effect was that the Stanislavsky "system" swept the land--concomitantly sweeping aside all the no less valuable work done up until then by America's *own* acting schools. Hence, we come to the importance of McTeague's book.

In this clear and conscientiously researched volume, America's best known acting schools of *that* period are graciously and finally accorded their long overdue place in the annals of American Theatre History. At the same time, too, this interesting work quickly reveals that the leaders of these institutions, in

operation *before* the appearance of the Moscow Art Theatre here, had *already* studiously developed their own acting methods, frequently not so very different from Stanislavsky's.

For example, there was the groundbreaking work of James Steele Mackaye, born 1842 in Buffalo, New York, "An American playwright, actor, director [and] inventor," who first conceived of the idea of an acting school where one could go "*prior* to . . . entering the profession." Heretofore, actors had learned on the job, as members of stock companies across America. In the late nineteenth century, however, with the steadily declining number of such companies, this type of thespian education became an impossibility, resulting in the appearance of Mackaye's then "revolutionary idea" of an acting school as substitute. Additionally, he stressed that this school be based on "a firm foundation of sound acting principles which gave the actor a system to follow" (x-xi).

The most successful of Mackaye's such undertakings was the Lyceum Theatre School, opening in New York in 1884. there he encouraged the actor to "identify with the character," and be sure there was "a motive behind each character's movement, gesture and utterance." Moreover, since he strongly believed that expression had an "emotional base," and that the imagination when "liberated" from physical tensions would--along with the "instinct" and "emotional memory"--create the finest of actors, Mackaye inaugurated relaxation exercises and improvisation (42). He called them respectively, "Harmonic Gymnastics" and "Gamut[s] of Expression in Pantomime" (33; 37). Finally, "years before Stanislavsky, he admonished the first class of the Lyceum School 'When you can forget yourself in your art you will have lost your worst enemy'"(43). Stanislavsky's words, philosophically similar, were "'Love the art in yourself, not yourself in the art'" (243).

Building on Mackaye's work was that of Franklin H. Sargent, once "instructor in elocution and dramatic reading at Harvard" (25). In fact he was Mackaye's "principal assistant" at the Lyceum, and soon became its leader when his employer moved on. Initially renaming the Lyceum as the New York School of Acting, in 1892 the institution was again renamed The American Academy of Dramatic Arts (45). It exists to this day.

What were Sargent's and The American Academy's contributions? Besides offering a much more developmental and organized program training the "total actor" in areas called "Action, Diction, and Stage Work," teaching methods directing the actor "to regard a play as a private experience [were] not unlike Stanislavsky's 'public solitude'" (92). Additionally, in order to help the actor better identify with and "live" the character presented, the Academy "introduce[ed] the 'Magic If' long before the phrase was popularized by Stanislavsky" (54). Even more noteworthy was Sargent's introduction of a course around 1893 entitled "Life Studies." Its exercises were very similar to those later found in An Actor Prepares (246).

Nor does the list of American acting schools between 1875 and 1925 and the accomplishments of their innovative leaders end with this one. There was the work of Charles Wesley Emerson at his Emerson College of Oratory in Boston, today Emerson College. There was Samuel Silas Curry's Boston School of Expression. There was Leland Todd Powers' School of the Spoken Word. And the list continues.

Indeed, there is much to be learned from McTeague's book, as it acknowledges the work of these schools and their dedicated educators. Their efforts were certainly as formidable and worthy as Stanislavsky's, whose *own* investigations often brought *him* to the same methods and conclusions.

Diane Cypkin
Pace University



CTAM Journal Editor
Department of Speech Communication
and Theatre Art
Concordia College, Moorhead, Minnesota 56562

Clair Haugen
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